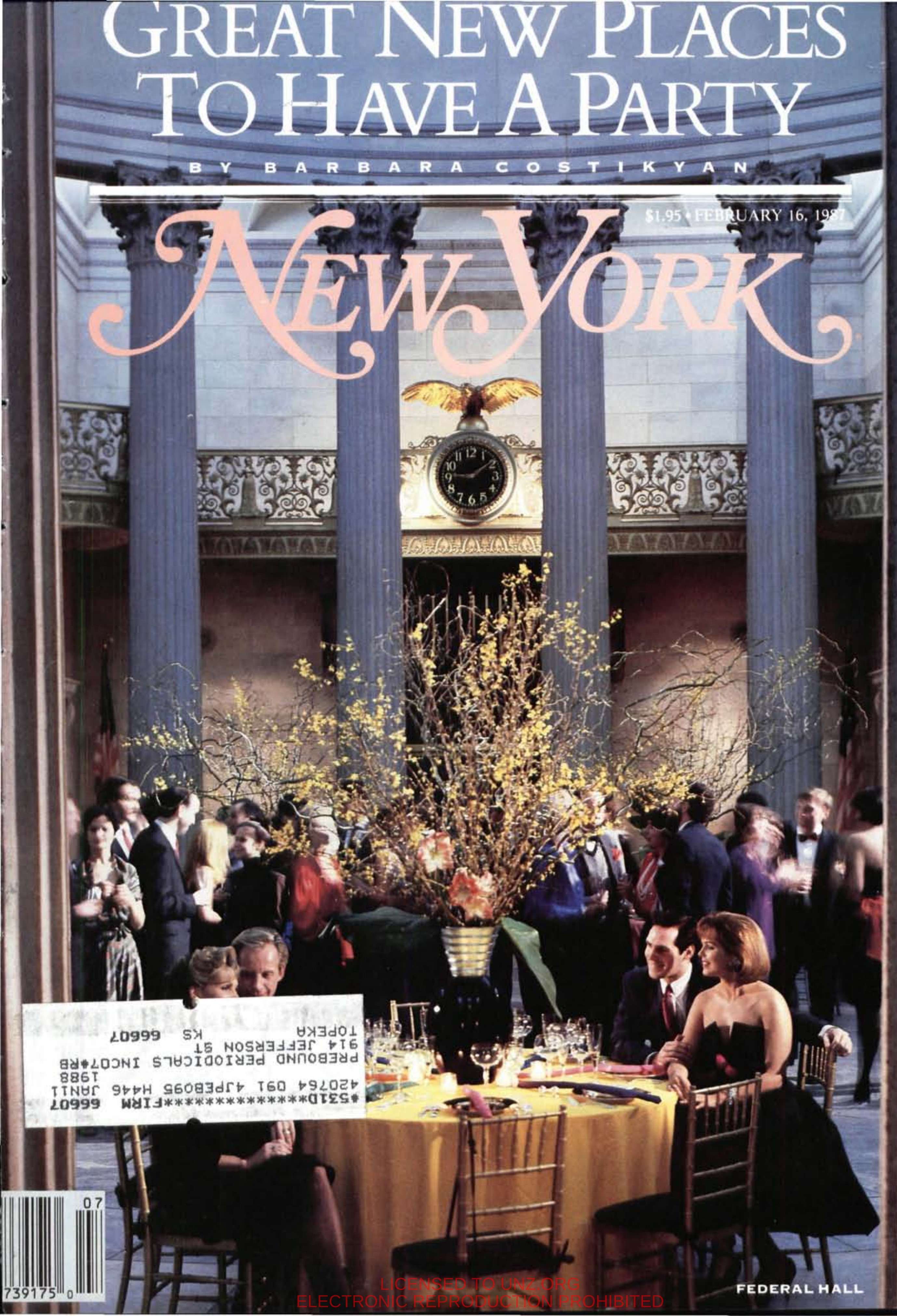
GREAT NEW PLACES TO HAVE A PARTY

BY BARBARA COSTIKYAN

$1.95 • FEBRUARY 16, 1987

NEW YORK



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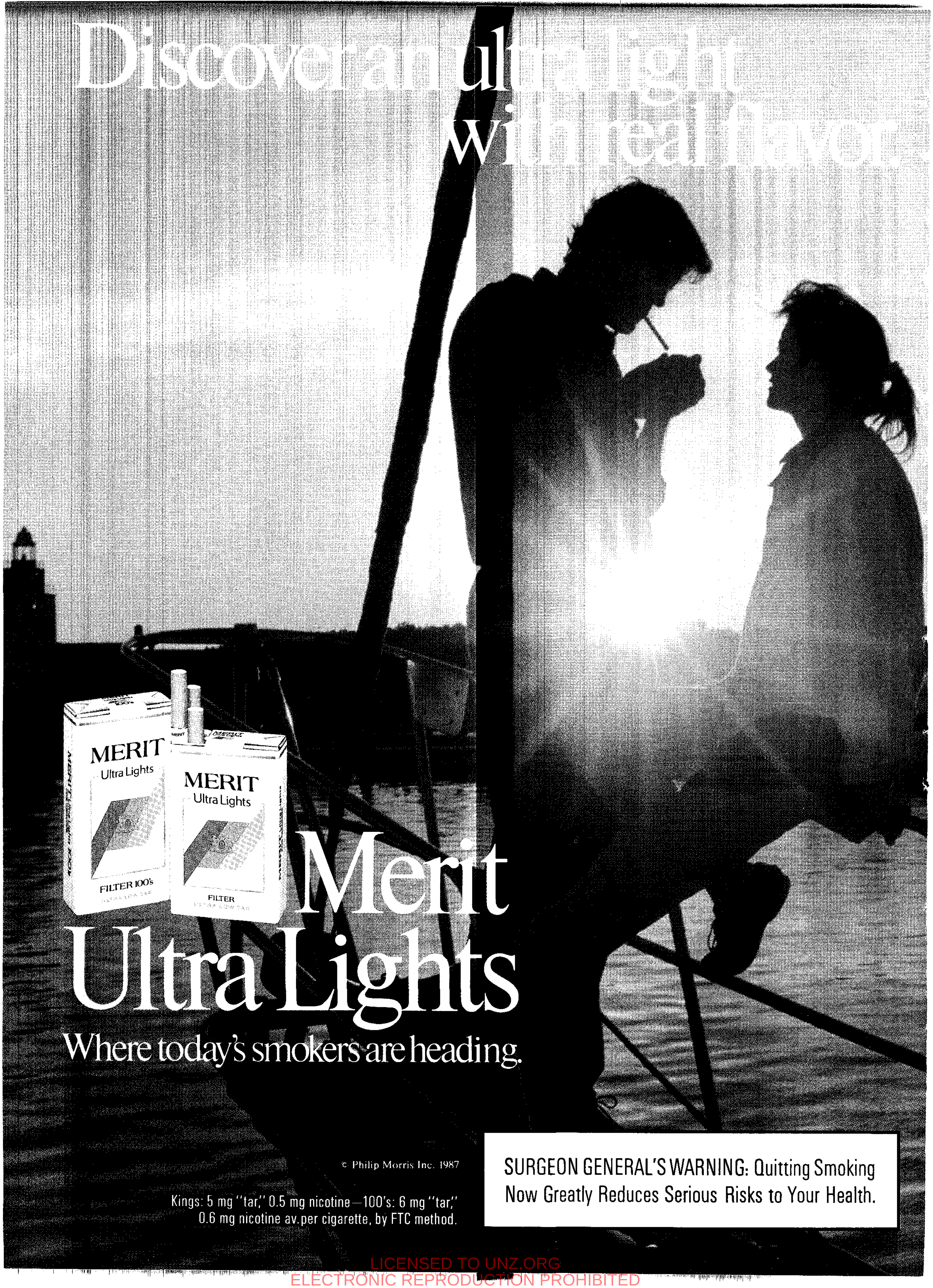
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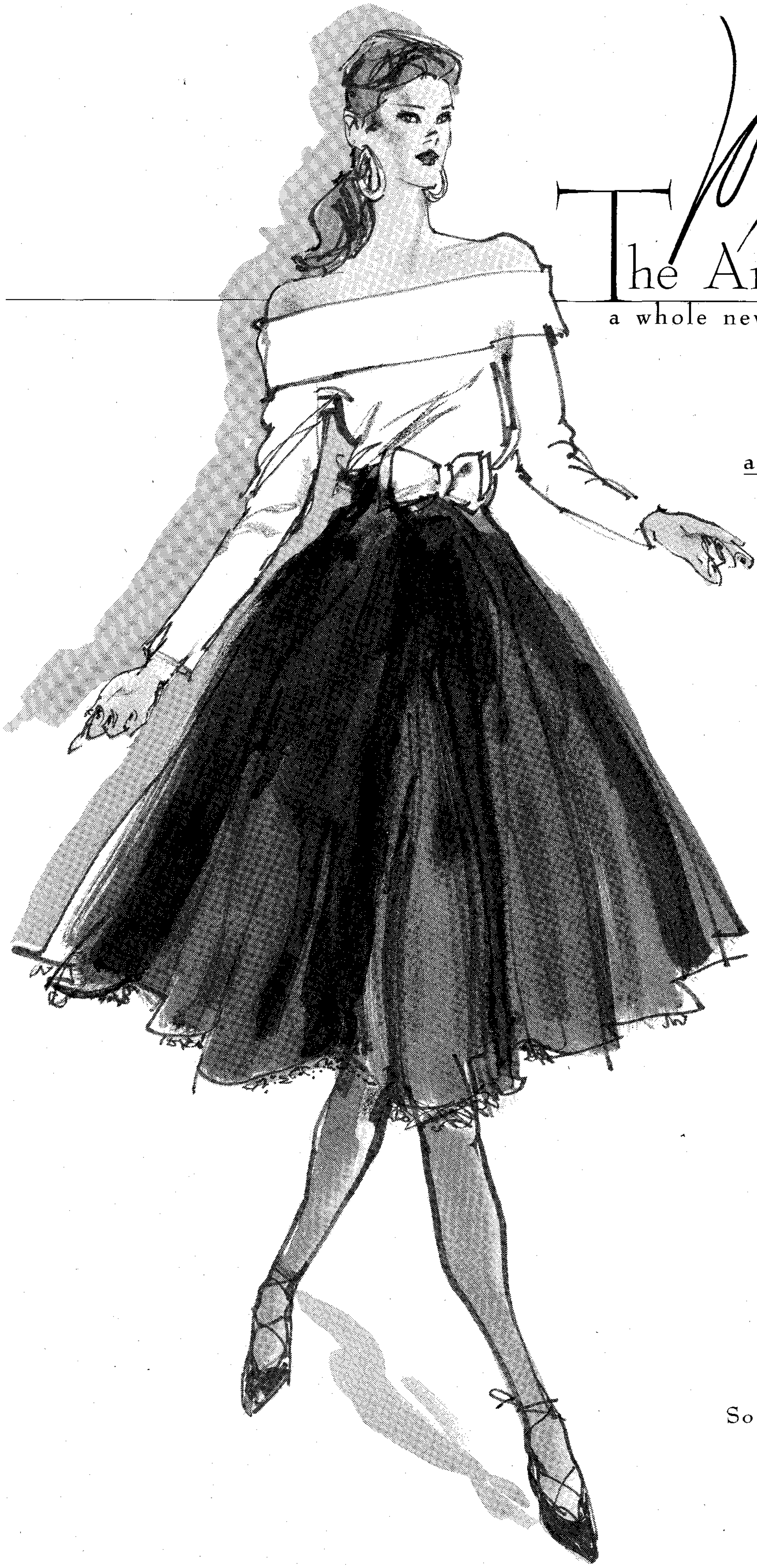

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BY BERNICE KANNER

Last March, Joseph O'Donnell, 44, became the CEO of J. Walter Thompson, the publicly held ad agency. A protégé of Don Johnston, the former CEO who heads JWT's holding company, O'Donnell had the trust of his bosses and of Wall Street, which thought he could pull JWT out of its financial slump. He looked to be in line for Johnston's other job as well. But O'Donnell couldn't wait, so he staged a coup, trying to take JWT private—with himself at the helm. Johnston wasn't ready to leave. Now he's back in his old office, O'Donnell's out, and Madison Avenue is trying to figure out what happened.

42 Out of Africa

BY PETER BLAUNER

Like Donald Trump, Fama M'Baye is a businessman. But M'Baye's overhead is considerably lower than Trump's, because he is a Senegalese peddler, one of hundreds in New York. The peddlers have come here in search of riches, leaving behind drought and unemployment in their own country. Since 1984, they've become midtown fixtures. And that doesn't make Trump or the city's retailers very happy. They say the peddlers are taking business from stores, evading taxes, and ruining Fifth Avenue's ambience. Peter Blauner reports on the men from Senegal.

48 Fashion: Hats On!

BY WENDY GOODMAN

Hats for the warm weather should be witty, not workaday. Here are three as lighthearted and breezy as a spring day.

52 Great New Places to Have a Party

BY BARBARA COSTIKYAN

Throwing a big bash at home is an impossibility in this city. Who has the space? But if you're looking for a place for an important party—a wedding anniversary, a bar mitzvah, or a corporate event—Barbara Costikyan has discovered 28 wonderful celebratory spots. From the formal to the nautical, these are the perfect settings for grand balls and major fêtes (with 100 or more guests). Next week: places that are more intimate.

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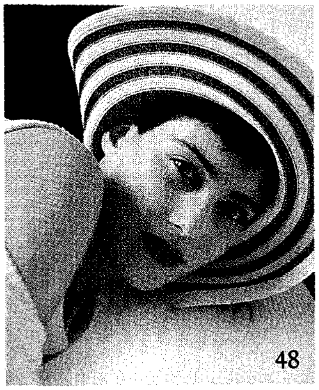

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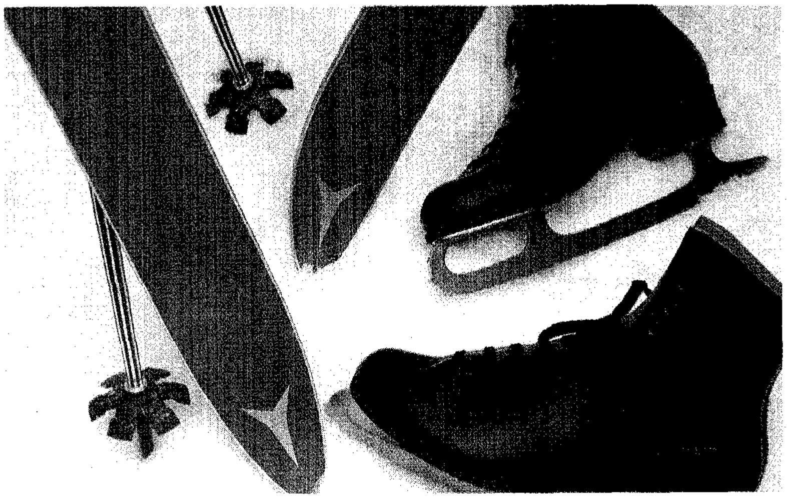
EVEN ON THE SURFACE, THE NEVELE IS QUITE DIFFERENT.



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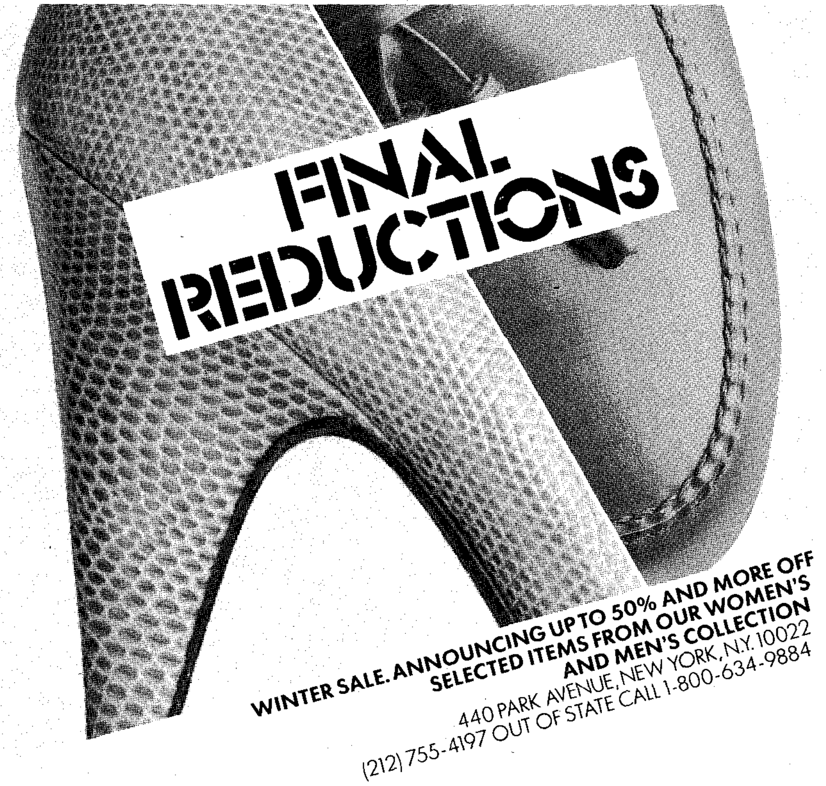
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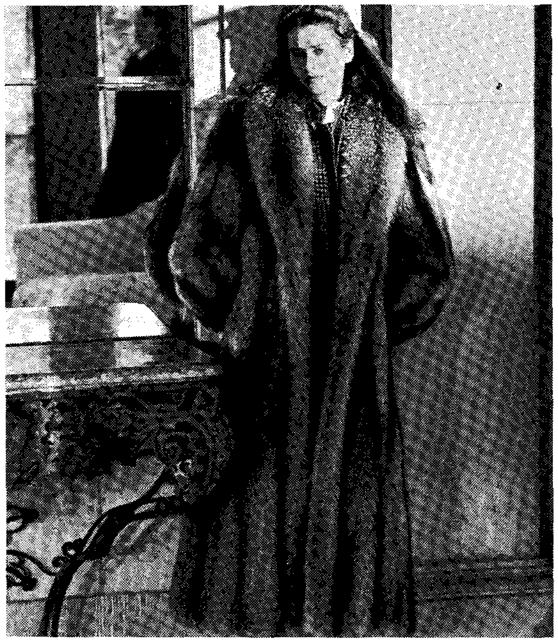

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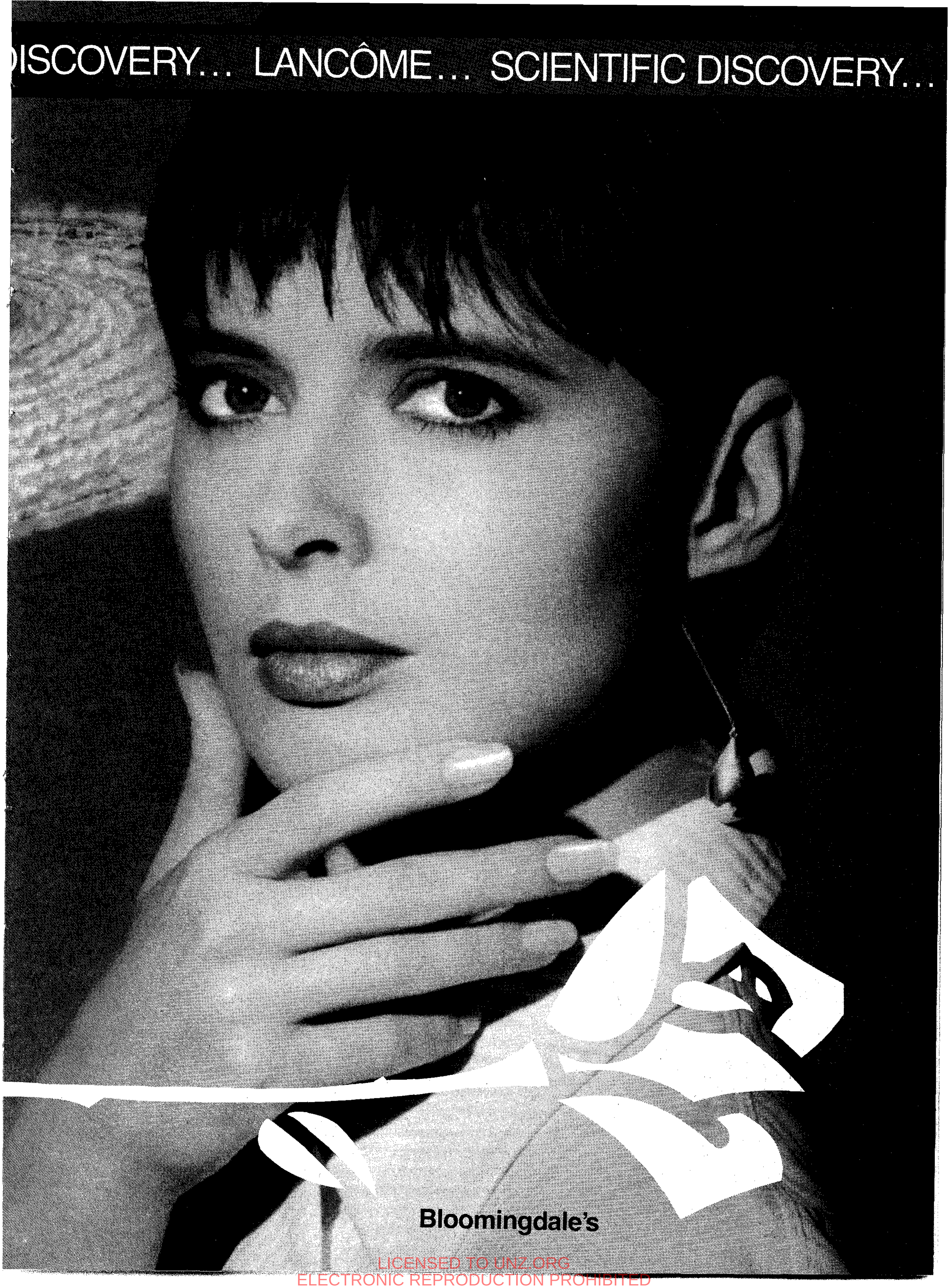
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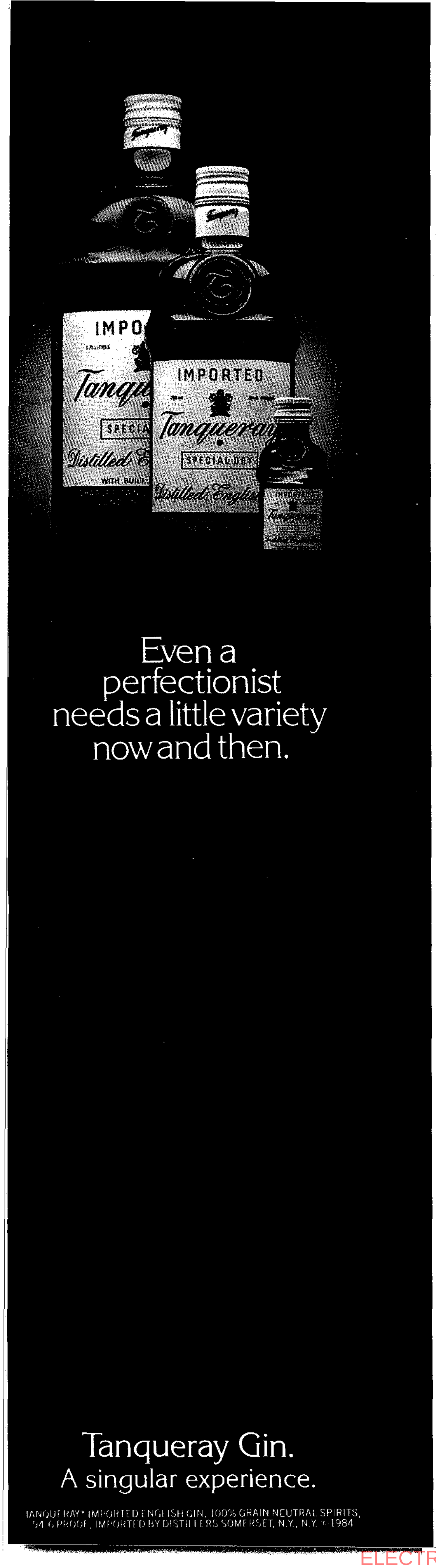
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LETTERS

The King of Comedy

FINALLY, THE TRUTH COMES OUT: DAVID Letterman is not a very funny guy ["Dave's Kids," by Eric Pooley, January 19]. Letterman is popular because he is the perfect Reagan-era comic—a mere puppet for twelve brilliant writers who constitute the humor forces that rule this country.

"Letterman rejects 80 percent of all ideas, either because they're not funny enough or because they're not sufficiently Dave-like" sounds like a contradiction in terms. Letterman doesn't have a clue about what being funny is. He merely recites—and often bungles—the clever lines that are provided for him.

As Dave himself says, "I'm so fortunate to have these guys." Where would he be without them?

David Curry
Manhattan

IN "DAVE'S KIDS," ERIC POOLEY CALLS *The Harvard Lampoon* "the graduate school of American humor." When referring to Harvard, the media usually apply terms like "best" and "finest."

We at Princeton tend to overlook this, secure in the knowledge that those media types probably researched their topic the same way the average Harvard undergraduate would—thoroughly, but without actually comprehending the material. However, this latest paean to Harvard was too much.

Headlines like ROYAL DI-VORCE, from *The Harvard Lampoon's USA Today* parody, would never make it through one of our brainstorming sessions, much less to the front page of a national publication.

Andrew Berman
The Princeton Tiger
Princeton, N.J.

IF DAVID LETTERMAN'S WRITERS ARE SO sophisticated and well educated, then why do they resort to homophobic humor to get laughs? A lot of us out here aren't laughing.

Terry Helbing
Manhattan

Notes and Comment

"THE FATE OF THE EARTH" ["MEDIA," BY Edwin Diamond, January 26] leaves only one question unasked: What do *The New Yorker*'s subscribers think?

For a long time, we have heard a good deal about William Shawn's integrity. But has he really used it for the benefit of the public? If a magazine is devoted to interminable articles about esoterica, isn't its main concern with itself and not the reader? That is moral solipsism, not ethical journalism.

Even James Thurber recognized—though he didn't put it in quite these terms—that the history of *The New Yorker* is the history of a bureaucracy. Shawn may be a brilliant editor in some respects, but he has succeeded as a bureaucrat as well. The news of his departure makes it possible for me to look forward to issues of *The New Yorker* with something like pleasant anticipation.

Brian Weiss
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Cents and Sensitivity

AS A FORMER COPYWRITER AT MARgeotes Fertitta & Weiss ["On Madison Avenue: Up the Upscale," by Bernice Kanner, January 26], I have an idea why the agency seems content to earn half of what an advertising agency its size usually does.

Three years ago, its largest client cut its budget to nil. As low man on the totem pole, I expected the worst. Rather than fire me, the principals took a cut in their own salaries.

Yes, Virginia, there is an advertising agency more concerned with its employees than with the bottom line.

Karen E. Booney
Brooklyn

Capturing the Essence

OVER THE YEARS, I HAVE READ MANY ARticles about the black experience—in *Ebony, Essence,* and *Black Enterprise.* None moved me the way "Blacks at the Top" did [by Ellen Hopkins, January 19]. The piece eloquently and sensitively articulated some of my most private thoughts about what it means to be black in white America.

Charles L. Bradley
Queens

Dial-a-Doctor

THE PRESBYTERIAN HOSPITAL ALSO HAS A computer-based service for physician referral ["Fast Track: Finding Dr. Right," by Melissa Morgan, January 12]. For the names of doctors, surgeons, and dentists affiliated with the Presbyterian Hospital/Columbia-Presbyterian Medical Center, call 305-5156.

Susan Parker
Assistant director of public interest
Manhattan

INTELLIGENCER

BY JEANIE KASINDORF

MARIO'S SMART MOVE...RESTAURANT RUCKUS...*APRÈS* SHAWN...CHANGING *TIMES*

CUOMO PREEMPTS TOP MONEY MAN

New York Democrats are calling Governor Cuomo's appointment of Goldman, Sachs general partner Robert Rubin to his new panel of economic advisers a "brilliant stroke."

Rubin, one of the top Democratic fund-raisers in the state, has told a friend that he is being courted by every Democratic presidential candidate. He was the New York State finance chairman for the 1984 Mondale campaign. In 1983, his committee raised 22 percent of the $10 million contributed to Mondale that year.

"I don't think Bob was ready to make up his mind," says one Democratic organizer, "but this appointment effectively keeps him from committing to any other candidate until Cuomo has decided whether to run."

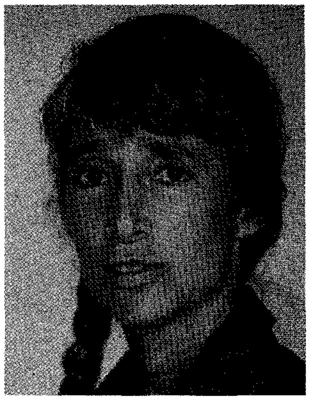
Cuomo spokesman Tom Conroy says the appointment had nothing to do with presidential fund-raising. Rubin says he considers the panel "basically nonpolitical" and does not think that his appointment had anything to do with trying to sign him up for the 1988 campaign.

NEW YORKER COMINGS AND GOINGS

Robert Gottlieb is expected to ask Renata Adler to become an editor at *The New Yorker*, sources at the magazine say. Adler, who has written for outgoing editor William Shawn and for Gottlieb at Knopf, was one of the few *New Yorker* writers who refused to sign a letter asking Gottlieb not to take Shawn's job. Adler did not return calls for comment. Gottlieb said he will not comment on his plans until he takes over from Shawn, on February 16. . . .

Jonathan Schell, who was once mentioned as a possible successor to Shawn, has told fellow staff members that he is going to resign because *The New Yorker* "will not be the same" under Gottlieb. Schell, whose best-seller, *The Fate of the Earth*, was serialized in *The New Yorker* and published by Gottlieb at Knopf, did not return calls. . . .

Gottlieb has hired his first *New Yorker* staffer: his 29-year-old protégé at Knopf, Adam Gopnik. Gopnik has written for *The New Yorker*, and friends say he will probably become an editor and writer there.



RENATA ADLER

'21' DEAL GIVES ARCADIANS DYSPEPSIA

Five backers of Arcadia are suing "21" owner Marshall Cogan and Arcadia founders Anne Rosenzweig and Ken Aretsky. Last summer, Cogan hired Rosenzweig and Aretsky to give the legendary restaurant a face-lift. Now the Arcadia investors say that the three restaurateurs, who are in the process of remodeling "21," are attempting to take over Arcadia and squeeze them out of the business.

The lawsuit claims that Cogan is paying Rosenzweig and Aretsky $300,000 a year each and agreeing to give them, ultimately, 40 percent of "21." It says that Cogan is offering them "unlawful inducements . . . tantamount to bribery" to betray the investors. One of the backers, real-estate executive Anthony Rolfe, says, "We feel that we have been treated very badly. If Aretsky and Rosenzweig treated their customers the way they are treating the restaurant's original investors, they wouldn't have much of a business."

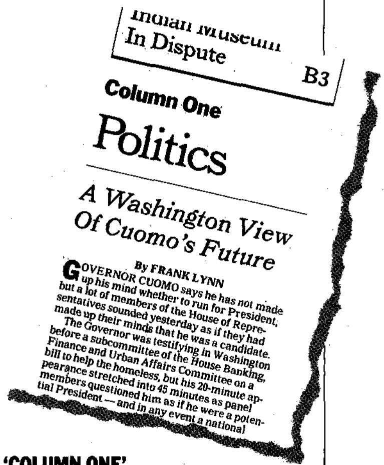
Cogan and Aretsky didn't return calls for comment about the dispute. Rosenzweig said, "We worked out a very complex deal, and the final terms are yet to be determined." When asked if Cogan is trying to become a partner in Arcadia, she said, "No comment."

ROSENZWEIG AND ARETSKY

TIMES KILLING 'COLUMN ONE'

New York *Times* reporters say the paper has decided to drop "Column One." The column was launched last October by the Rosenthal regime as part of the metro-section overhaul. Reporters say it ran into trouble because "it was erratic and the editors realized it was going to take too many reporters too much time to come up with good stories."

The *Times* refused to comment, but staffers say editors will overhaul the metro section again and give William Geist, Michael Winerip, and former metro deputy editor Sam Roberts a "floating" space on the section's first page for their own columns.



Indian Museum
In Dispute

B3

Column One

Politics

A Washington View
Of Cuomo's Future

By FRANK LYNN

GOVERNOR CUOMO says he has not made up his mind whether to run for President, but a lot of members of the House of Representatives sounded yesterday as if they had made up their minds that he was a candidate.

The Governor was testifying in Washington before a subcommittee of the House Banking, Finance and Urban Affairs Committee on a bill to help the homeless, but his 20-minute appearance stretched into 45 minutes as panel members questioned him as if he were a potential President — and in any event a national

'COLUMN ONE'

CITY CENTER SUES DEVELOPER

The foundation that runs City Center is charging Bruce Eichner, the developer of the adjoining tower, with failing to fulfill his obligation to renovate the the-

ASSISTANT EDITOR: PEG TYRE

Photographs: top, © 1987 Thomas Victor; center, Ted Hardin.

CITY CENTER SUIT...BACKSTAIRS AT THE *BOOK REVIEW*...TRUMP'S BIRD...HART BEAT

BRUCE EICHNER

ater. Eichner bought the theater's air rights for $12-million and received a theater-development bonus from the city permitting him to add 22 stories to his tower. He kept $6 million of the air-rights payment to cover the cost of the renovation.

The chairman of the foundation's board, Howard Squadron, says that Eichner has also failed to pay $200,000 of the $300,000 he promised to donate to the foundation. Last week, it sued to collect the money.

"Eichner has been concentrating on his tower and giving City Center short shrift," Squadron says. "He has done as quick and dirty a job as he can. He has not replaced old wiring or completed the fire-alarm system. He is squeezing money so badly that he stopped paying the company that installed the lighting."

Eichner's lawyer, Howard Hornstein, says, "Mr. Eichner will honor his $300,000 pledge, and the renovation items Mr. Squadron is complaining about will be fixed at the end of the job. This is all much ado about nothing."

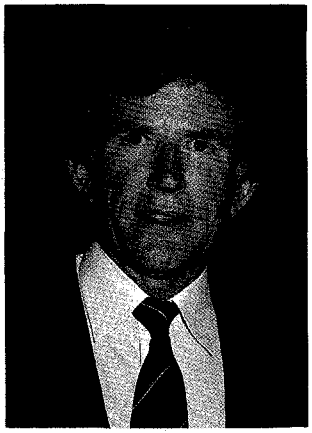
THE SUPER PUMA

TRUMP TAKES FLIER ON *HAUT* HELICOPTER

Donald Trump has just bought a $6-million, twelve-seat Super Puma helicopter from Warner Communications. A source close to Warner chairman Steve Ross says that the company was forced to sell the helicopter—which it never used—because of the ongoing battle between Ross and Herb Siegel. The source says that Siegel, the chairman of Chris-Craft Industries, Warner's largest stockholder, has criticized the company's lavish corporate spending.

The Super Puma, which is made by the Paris-based Aerospatiale, one of the companies that built the Concorde, can fly up to 400 miles without refueling. It is outfitted with two sofas, four club chairs, a "refreshment center," and a stereo system. Trump is said to have paid about $2 million for it.

Trump had no comment. Warner spokesman Geoff Holmes says the company sold the Super Puma because it no longer needed it, "not for any other reason."



GARY HART

GET READY, HERE THEY COME

The presidential-primary parade is marching toward New York. City Hall sources say that Gary Hart is planning to visit the city on February 25 and 26. They say that Hart's New York political organizer, Jim Capalino—who ran Mayor Koch's last campaign—is scheduling a series of public appearances for the candidate, including meetings with Koch and some of the borough presidents. Capalino would not confirm the meetings but promised that "New Yorkers will be seeing a great deal of Senator Hart."

Close on Hart's heels is Missouri congressman Richard Gephardt, who will hold his first public fund-raising events in New York in March. Gephardt is being assisted by investment banker Ham Richardson, who has raised money for many local Democrats, and his partner, Tom Flynn, who once worked for Al Lowenstein.

NOVEL LOOK AT *TIMES BOOK REVIEW*

Charles Simmons, who was an editor at *The New York Times Book Review* for 33 years, has written a comic novel about life at a weekly book review. The book, *The Belles Lettres Papers*, will be published by William Morrow in May.

In an editorial meeting at *Belles Lettres*, the editors decide not to assign Joyce Carol Oates to review Norman Mailer's *Ancient Evenings* ("She has a high shit threshold, but not high enough") and instead choose Anthony Burgess ("the soft reviewer") as a favor to Mailer, who has agreed to review a new biography of himself. After Dick Snyder tells the publisher's wife that "*Belles Lettres* stinks," she decides to improve it by compiling a list of the 25 best writers in America.

"I made up the facts," Simmons says, "but not the spirit of it. The meetings were exactly like that. The list of the 25 best writers is an absurd exaggeration of the *Times*'s best-books-of-the-year list. And the Dick Snyder story came from a time that Robert Gottlieb had lunch with a *Times* executive and told him that the book review 'stinks.' I decided to change the names because you associate that kind of crudity with Dick Snyder—not with Robert Gottlieb."

ROOKIE CRITIC LEAVING D.C. *POST*

The Washington *Post*'s film critic, Paul Attanasio, has resigned from the paper. He was hired by Ben Bradlee in 1984, when he was a 24-year-old intern at the *Post*. Attanasio has been criticized for his fawning article about Hollywood producers Don Simpson and Jerry Bruckheimer (which made *Vanity Fair*'s "Scroll of Shame") and for an effusive profile of Meryl Streep.

Friends say Attanasio plans to write film scripts. "I don't want to talk about that," he says, "except to say I haven't tried to sell a screenplay while I was a critic."

Photographs: top, Theo Westenberger/Sygma; bottom, Phil Roach/Photoreporters.

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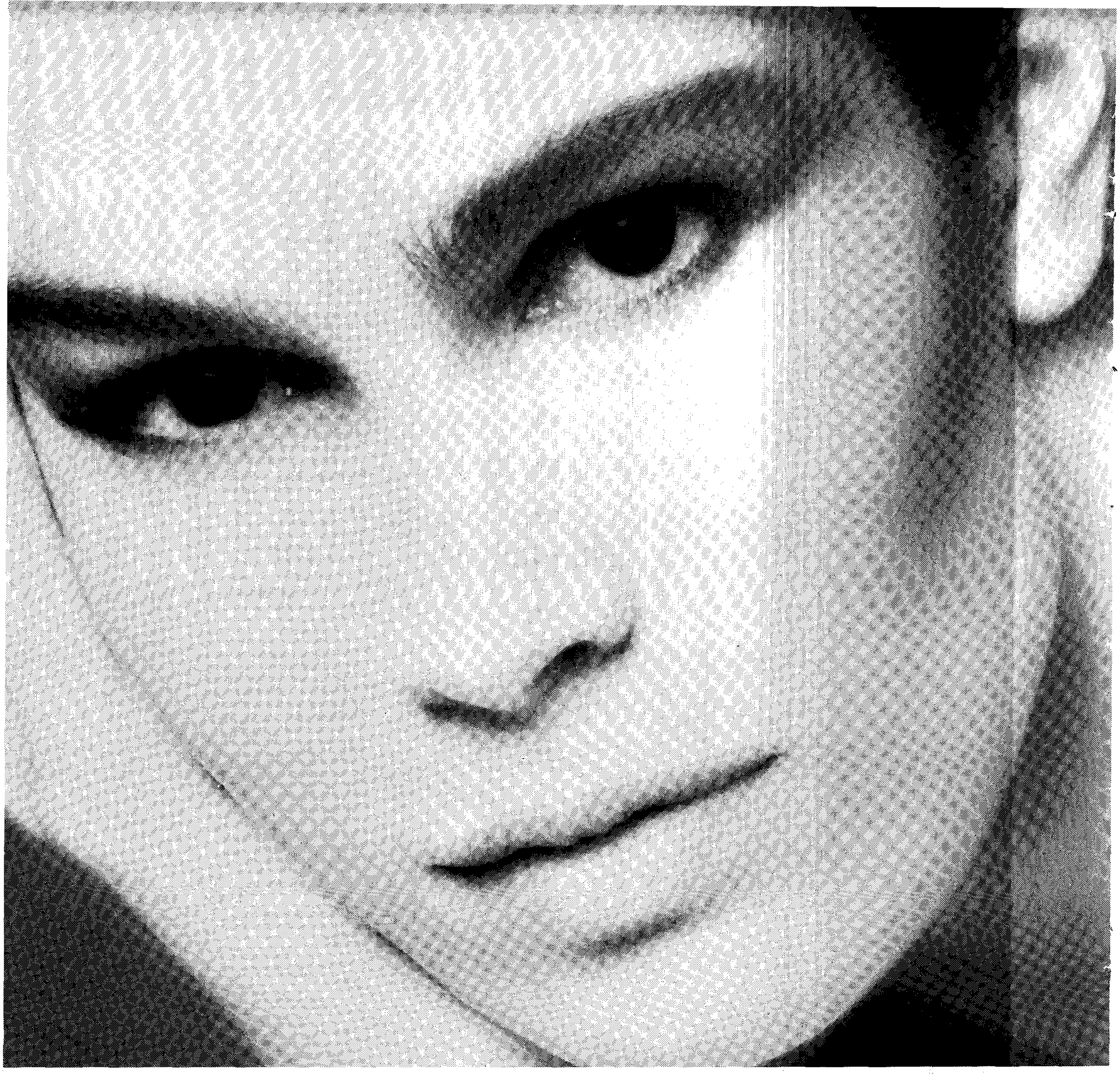

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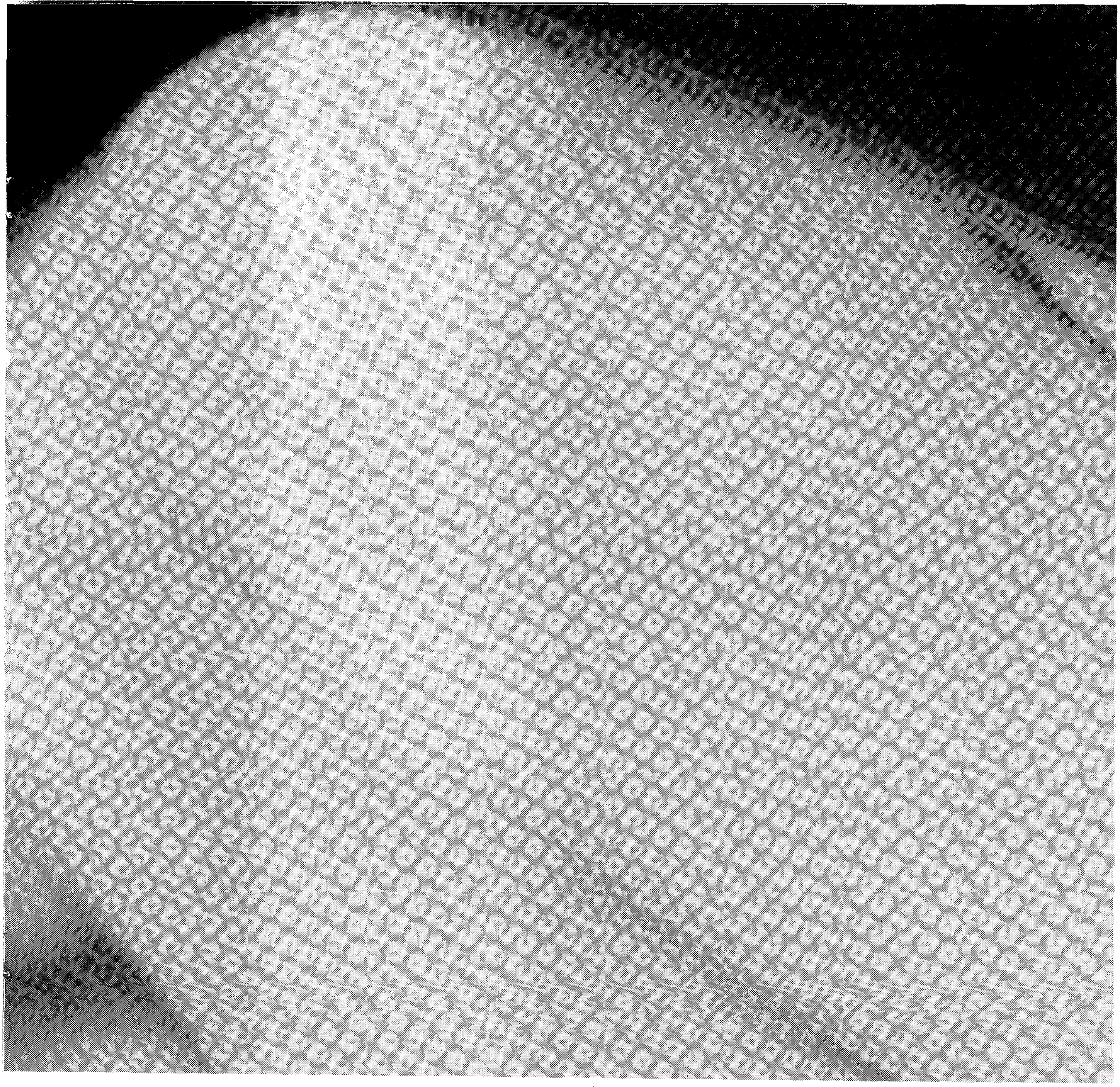

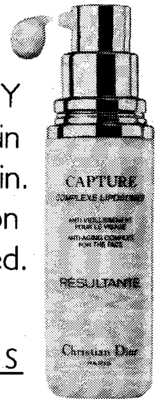

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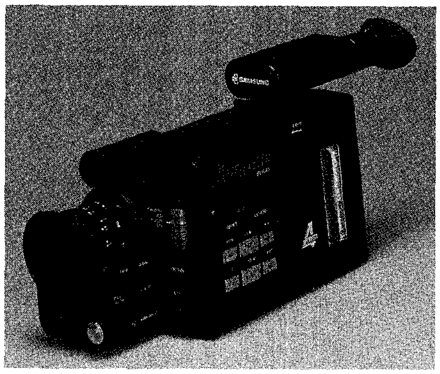
Star Tech/Phoebe Hoban

STACKING THE DECKS

Once and Future VCRs

JAY LENO, THE COMEDIAN WHO ASKS THE rhetorical question "What's my beef?," recently shared one with Johnny Carson and *Tonight Show* viewers: the problem of programming VCRs. Ever since he gave his parents a VCR for Christmas, Leno's phone bills have skyrocketed. But despite step-by-step instructions, his folks still don't get it. Time-shifting? "You'd think I told them we'd been invaded by men from Mars!"


MICRO-MINI: *Samsung's 4-mm. camcorder.*

Leno's parents are not alone. "A good portion of consumers have trouble programming their VCRs," says Stan Hametz of Panasonic, who admits that even *he* occasionally gets lost in the maze of programming variables.

But a solution may be at hand: In Japan, Panasonic's parent company, Matsushita, recently introduced a line of VCRs that use supermarket-style bar codes instead of standard VCR controls. The codes, which can be printed in TV-programming guides, include all the necessary information. The bar-code reader is a slender, battery-powered wand. A beep indicates that the data are stored, and the wand sends the information to the VCR via an infrared beam.

Hametz says Panasonic met with U.S. publications, including *TV Guide*, last month, but American marketing plans remain uncertain. And publishers must figure out how to fit the additional information on their pages. Still, several bar-code VCRs could be on the market by the end of this year.

But the major innovation in VCRs can be summed up in a single, somewhat misleading word: "digital." Current-day digital VCRs are not totally digital; instead, they create analog recordings from video signals. They use some digital circuitry and computer memory to improve the video image—reducing "video noise" and providing special effects, like slow motion and freeze-frames. Toshiba, RCA, and NEC began marketing digital models last year, and by mid-1987, the number of companies selling the machines will more than double.

With the new DX-900, Toshiba improves on its DX-7, a "digital" VCR that sells for $849.95. The DX-900 is far more futuristic. Besides hi-fi and MTS stereo sound, freeze-frame, and slow-mo, the new machine can divide the screen into quadrants to show four different frozen images simultaneously. The DX-900 records music digitally, using Pulse Code Modulation (PCM) technology. It's also easy to program: A fiber-optic light pen is used to select programs from a menu on the TV screen. The DX-900 will be out this fall; a price has not been set.

Format Furor

SONY AND JVC HAVE RESORTED TO CUT-throat tactics in their bid to win the $1.1-billion camcorder sweepstakes. "Why put yourself behind the eight ball?," JVC asked consumers trying to decide which camcorder format to go for—its VHS-C or Sony's 8-mm. Handycam—in a TV ad last summer. By fall, Sony had come up with a clever retort: a courtroom commercial that put both products on trial. The damaging evidence: a VHS-C cassette that unravels. "You be the judge," the ad concludes.

A rerun of the Beta-versus-VHS race of the seventies, the battle between 8 mm. and VHS-C began last February when JVC introduced the GR-C7U camcorder, just nine months after Sony had come out with the book-size Handycam. Sony's machine uses 8 mm. rather than standard half-inch VHS videotapes, and requires its own 8-mm. playback deck. The GR-C7U, slightly larger than the Handycam, plays back as well as records; its compact VHS tapes can also be slipped into a shell-like adapter and played on any VHS VCR.

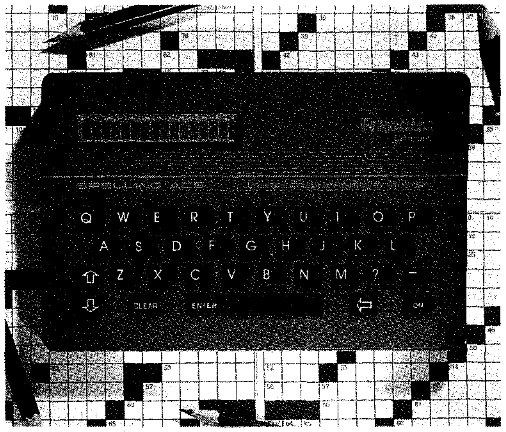
Sony touts the technological superiority of 8 mm. over VHS-C—a clearer picture, digital audio sound, and two hours of recording time (compared with one). But JVC is betting that consumers will want to go with a tape format that's compatible with the VCRs they already own.

In October, Sony upgraded its Handycam. The new CCD-V3 features playback, automatic focus, and a zoom. It sells for $1,500. Three months later, JVC introduced a record-only VHS-C camcorder similar to Sony's earlier unit. The bare-bones GR-C9 sells for $1,150. "We're not talking about the challenge from 8 mm. anymore," says JVC's Steve Isaacson. "VHS-C is the dominant market-share holder, and we just want to make sure we keep leading the whole shift in that direction."

At last count, there were almost twice as many VHS-C brands as 8-mm. ones. RCA joined the VHS-C camp in December with the CPR100, priced at $1,299. "Our market research showed an overwhelming preference for the VHS format," said RCA's Joe Clayton. "With over 30 million VHS VCRs already installed in homes, it's clear that the majority of consumers want compatibility."

Though 8 mm. is expected to get just 15 percent of the camcorder market this year, it's not about to disappear. Indeed, says industry analyst Eugene Glazer of Dean Witter Reynolds, many major manufacturers have also invested in 8 mm.

In Japan, Sony has already introduced a "personal" 8-mm. VCR, the Page 1, that is small enough to tote on vacations. The notebook-size deck weighs less than five pounds and sells for about $640. Aiwa's CV-50 8-mm. record-only machine has a streamlined adapter that turns it into a VCR—and a tiny black-and-white screen for previewing tapes (about $1,450). Meanwhile, Samsung, which is fond of engineering exercises that prove Korean ingenuity, has developed a 4-mm. camcorder. The Vision 4 records, plays back, and even has a two-and-a-half-inch liquid-crystal display (LCD) color monitor, yet weighs just under two and a half pounds. The 4-mm. tape records for 60 minutes. Samsung says it could sell in Korea this summer for about



SPELLING WHIZ: *88,000 words on a single chip.*

Photograph, bottom: William Guillen.

$1,300. But is anyone really ready for a fourth format? As it turns out, the tiny tape is exactly the same type used in another controversial technology—digital audio tape, or DAT.

First developed in 1983, as a spinoff of videotape, DAT is the cassette equivalent of a compact disc; it produces copies as good as the original. The tapes are about two thirds the size of standard audio tapes, yet they hold two hours of sound. DAT has been hailed as a major breakthrough. The cassettes will allow for even tinier portable and automotive audio products. Like the first CD players, early DAT machines will be expensive, at least $1,000.

Nearly a dozen companies have shown prototypes, but marketing has been delayed, in part because of the heated debate between record companies and Japanese hardware manufacturers. The record industry fears that DAT gives carte blanche to home tapers and pirates, who already cost it $1.5 billion annually. The Japanese hardware-makers don't believe that DAT will be abused.

The latest round took place last December, when the Electronic Industries Association of Japan opposed the anti-copying chips suggested by the Record Industry Association of America. Meanwhile, the RIAA is seeking legislation to limit the use of DAT technology. And the software-makers are not the only reluctant ones: Many hardware companies themselves are loath to make inroads in the still-booming CD market.

But if industry rumors are accurate, the Japanese will announce their marketing plans in the next few weeks, and DATs could be here by fall. The first DAT recorders, however, will not record digitally directly from CDs, because they have been designed with an incompatible sampling rate. Experts say, however, that consumers won't hear the difference—and they will be able to play tapes produced directly from CD masters by record companies.

At least one company is prepared to cash in on DAT players as soon as they hit stores. Manhattan-based GRP has already produced five cassettes, including *The Chick Corea Elektric Band* and Diane Schuur's *Timeless*. Says Mark Wexler, GRP's marketing director, "Just as the compact-disc player was the turntable of the future, the DAT player is the tape deck of the future."

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THE 'NEWS' NEWS

Hoge in a Squeeze

JAMES HOGE: *"Chicago" bears?*

THE BEST NEWSPAPER STORY IN TOWN these days involves the papers themselves—specifically, what's happening at the *News,* the *Post,* and the *Times* as the union contracts approach the March 30 expiration date. The ranks of the publishers have been split—three of them are no longer acting together in dealing with their unions, and the city's fourth daily, New York *Newsday,* has a different contract cycle. At stake in any strike or settlement, says the lawyer and labor mediator Theodore W. Kheel, "is the structure of New York newspaper journalism through the 1990s—who survives and under what conditions."

There's no question, of course, about the *Times*'s survival. Within the trade, the *Times* is known as a niche paper, its position secure at the upper demographic end of the market, winning both higher-income readers and those advertisers who wish to reach them. With another year of record earnings expected to be reported for 1986—upwards of $160 million, according to some estimates—the *Times* is judged most likely to face a strike threat; its unions, quite simply, may decide to argue for a larger share of the *Times*'s profits. But the *Times* is also best able to ride out a stoppage and to recover its readers and advertisers. Similarly, New York *Newsday*'s parent, *Newsday,* on Long Island, is a niche paper in the plum Nassau-Suffolk market. The three-year-old offspring has the cushion of the Long Island paper's profits as well as the long-term backing of Times Mirror of Los Angeles—a commitment costing TM about $10 million annually.

The *Post,* too, seems to have its labor pains behind it. The paper absorbed a strike in 1984 on its way to cutting back on its work force and paring costs in an effort to reduce its annual multi-million-dollar losses. The *Post*'s future is now tied to Federal Communications Commission regulations that prohibit new cross-ownership of a newspaper and a TV station in the same market, a situation created in 1985 when the *Post*'s owner, Rupert Murdoch, acquired Channel 5. Because of the regulations, Murdoch is supposed to sell the *Post* by March 1988; but if there is no buyer, and if the alternative is shutting down the paper, then the FCC may have second thoughts about enforcing its common-owner rule and eliminating hundreds of jobs.

The greatest uncertainty involves the *News.* At the *News,* wages and work rules have been directly tied to the paper's future. The talk there is openly about survival, and any major changes will inevitably affect the fortunes of at least two of the other three New York city papers.

While the city's dailies have expended little ink letting readers in on these developments—being a publisher means never having to say anything about your business—specialized publications have been more forthcoming. BEGINNING OF END FOR TRIBUNE CO.'S DAILY NEWS, ran a headline last week in *The Gallagher Report,* a publishing-industry newsletter. *The Gallagher Report* said that improving the *News*'s fortunes was a "task impossible." The newsletter claimed the Tribune Company of Chicago, the *News*'s owner, had decided to "scratch" plans for new $210-million production facilities and to increase its demands for union give-backs from $30 million to $50 million in the current negotiations. Furthermore, the newsletter said, the *News*'s plans to invest $20 million in new color presses were unlikely to succeed. The Tribune Company, the report concluded, will eventually "pull [the] plug" on the *News.*

James Hoge, who took over as publisher of the *News* in 1984, had his own snappy headline for the *Gallagher* item. "Outrageous," he called it, offering a point-by-point refutation. In any case, the public thrusts and parries over the *News* illustrate the painfully complex nature of the current negotiations. Each publisher not only must maneuver for favorable position with the unions, he must also be prepared to deal with the supposedly friendly forces on his side of the table.

The *News*'s burden has been that it was a fifties paper trying to publish in the eighties. Well before Hoge arrived, production facilities were outmoded and delivery systems chaotic; departments were undermanaged and overstaffed. Even with recent austerity measures, the paper still employs by Hoge's estimate the equivalent of 4,000 full-time workers (versus the *Post*'s 1,300). What's more, while its basic, middle-class Irish and Italian readership has grown older and moved out of the city, the *News* by and large has failed to engage the city's newer groups of younger white-collar workers, blacks, and Hispanics.

As recently as 1974, the *News* had a daily circulation of 2 million and a Sunday circulation of 2.8 million. By 1982, the numbers had dropped to 1.5 million daily and 2 million on Sunday. In 1985, the *News* raised its newsstand price from 30 to 35 cents and lost almost 10 percent of its circulation. Last year ended with a circulation of 1.3 million for the daily and 1.6 million for the Sunday paper. The best that can be said of the *News*'s circulation trend so far this year is that the rate of loss has, in Hoge's words, "flattened out." Last year, the paper also suffered major advertising losses. Gimbel's, Ohrbach's, and Lafayette Electronics—three big retailers catering to the mid-scale customers who read the *News*—went out of business, and cost the *News* $13 million in advertising revenues.

Hoge's task—not impossible, perhaps, but certainly formidable—is to reorganize the *News*'s production and distribution systems, redesign and revitalize the news and features pages, cut operating costs, and keep up revenues by selling more advertising. He has been most successful with the last of these assignments, seemingly the toughest in the current marketplace. The *News* says that it compensated for the loss of Gimbel's and the

Photograph by Deborah Feingold/Outline.

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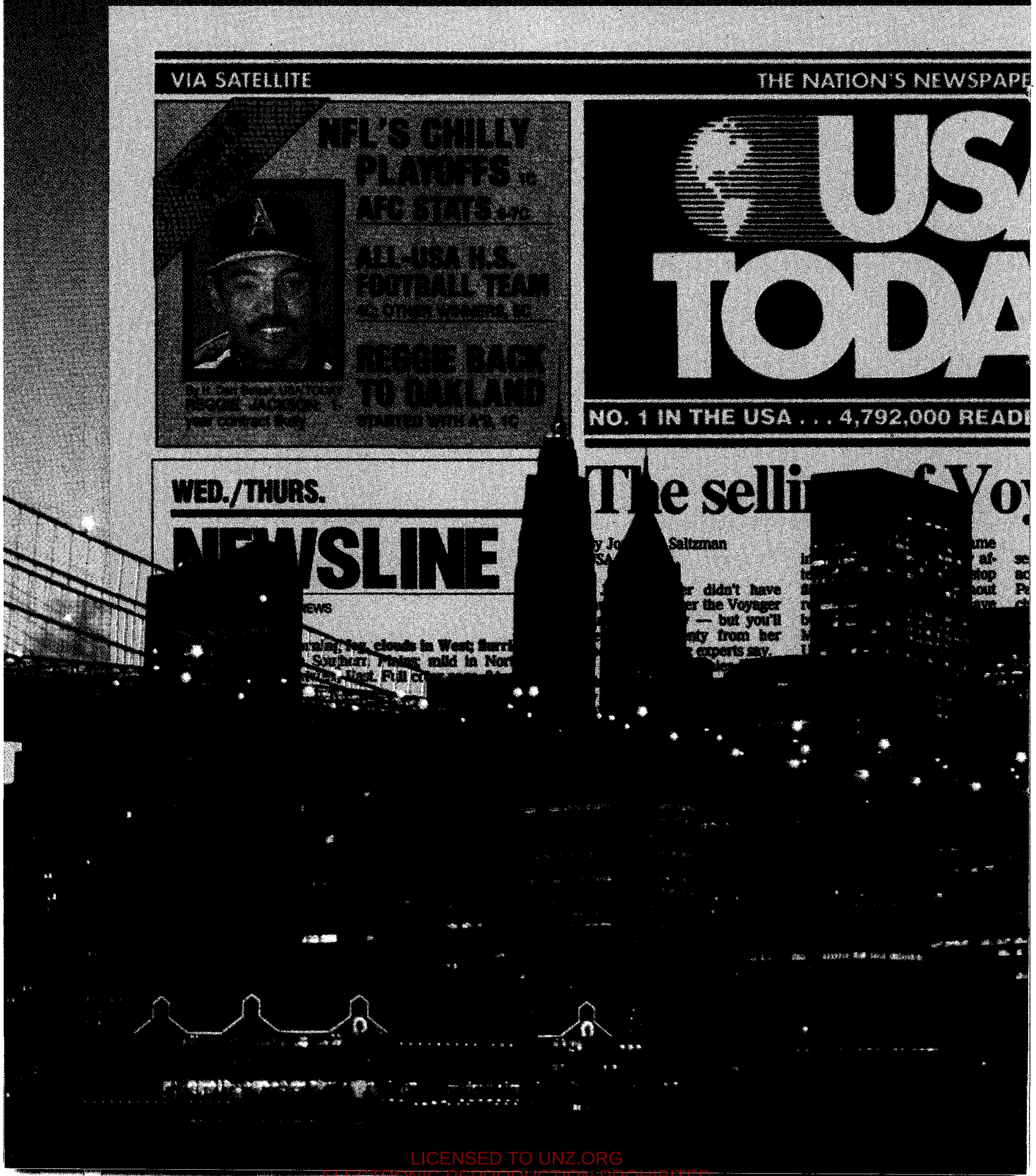
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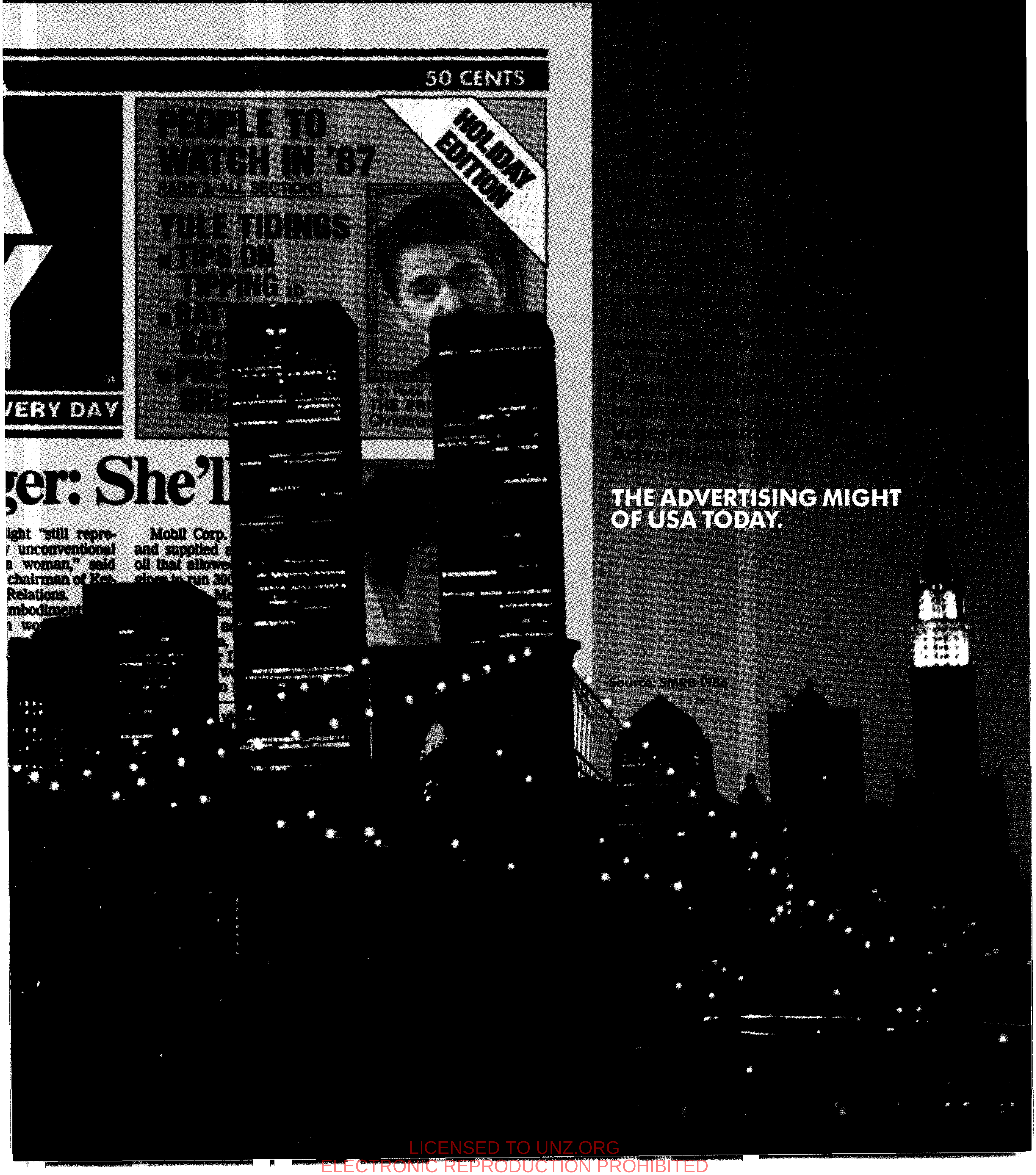
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others with healthy increases in classifieds, entertainment advertising, and preprint inserts in the Sunday edition. Nevertheless, the paper is reporting a net loss of about $5 million for 1986. It also recently lost two senior ad executives.

The paper's editorial pages have brightened noticeably under editor Gilman Spencer. The *News* added "Extra," a daily entertainment pullout section, and has expanded sports and television coverage—as have the *Post* and New York *Newsday* (the benefits of competition for the reader). The *News*'s business coverage remains uneven. The Sunday magazine now strives for a slick look, heavy on personalities, while the daily "People" page often takes a more basic approach. One day last week, a topless starlet made an appearance in the *News*—only strategically placed elbows separating her from the bare-chested maidens who are the daily fare of the London tabloids.

The hardest part of Hoge's assignment is still production and costs. The Tribune Company—"Chicago" around the paper—tried to dump the *News* in 1982, but couldn't find a buyer and shied away from the enormous liabilities of a shutdown. To make the *News* more competitive, the Hoge regime moved presses out of valuable real estate in midtown Manhattan to plants in Brooklyn, Garden City, and Kearny, New Jersey. The *News* also got later-closing papers: In a sports-minded city, the rival *Post*'s early-morning editions had been giving the final scores. But the *News* still needed color capability: Television gives the news in color, and so does New York *Newsday*.

As sources within the *News* and the unions tell it, in the past few months Hoge notified Chicago that the *News* would need $210 million for new facilities. He asked the unions for $30 million in concessions—for example, changes in the number of men at various workstations—as well as a wage freeze in the new contract. The entire union package would be part of a "two phase" agreement. In effect, the *News* and its unions would agree to *two* multiyear contracts.

In the first two years, union "overmanning" and "inefficient operations" would be addressed, while management, for its part, would go forward with the planning of the $210-million plant and equipment investment. Then, with a detailed plant blueprint—and the 1990s at hand—another contract would be negotiated to incorporate the manning needs of the new state-of-the-art facilities. Thus, over the next four or five years, there would be, in Hoge's words, "a linkage" between Chicago's commitment to spend and the unions' commitment to give back. One goes forward only with the other.

If much of this sounds like the nuclear-arms negotiations of the two superpowers, images of Geneva are appropriate. When neither side trusts the other, each wants its commitments matched. In this atmosphere, an item like the one in *The Gallagher Report* is the equivalent of attempted sabotage of SALT talks.

For the record, Hoge states that the plant plans have not been scratched and that the *News* has in fact hired an architecture firm and already bid on a site in Queens (but lost out to the Postal Service). Hoge also says that there has been no increase in the *News*'s demands for give-backs and that the new color presses and equipment represent an investment of more than $50 million. Far from being a chancy venture, he says, the color presses will give the *News* as many as sixteen daily color pages in 24 to 30 months. The units can be used on existing press lines and reused in the new facilities.

Many union people remain suspicious. Hoge may be the *News*'s point man, upfront in his own commitment to the new plant, but they wonder if Chicago is behind him all the way to the state-of-the-art 1990s. Memories of '82 remain strong.

About Chicago, Hoge says, "It was a different company then." For one, the company was still privately held. The old *News* business management in New York didn't help, either. The top people remained uncommunicative about the mounting difficulties and then suddenly broke radio silence with Chicago by issuing a bulletin describing losses of $14-million and projections of even more red ink. "The stars were wrong," Hoge says. Today, he argues, the Tribune properties are strong in broadcasting and publishing (excellent papers in Orlando and Fort Lauderdale, as well as the Chicago *Tribune*). The new Tribune Company, in short, is ready to build the new *News*.

Perhaps, but the unions aren't the only ones skeptical of this Technicolor vision. The *Post* is scouting out the idea of a Sunday edition, as contingency planning in case the *News* or, for that matter, the *Times*, is struck. A Sunday *Post* might also make sense if the *News* suffered further large erosions of readership. The Sunday *Post* is conceived of as a modest-size paper (48 to 64 pages) that would be distributed only in the five boroughs. It would have a post-midnight close for late Saturday-evening sports scores.

New York *Newsday*, meanwhile, continues to infringe on the *News*'s home neighborhoods in Queens and Brooklyn. New York *Newsday* sells around 120,000 copies daily—"We lose that much off our trucks," scoffs the *News*'s Spencer—but the price is still 25 cents. New York *Newsday* also is planning to hire 60 more people this year, adding to the present editorial staff of over 150.

New York's papers, it seems, are much like the physical shape of the city itself. As structures are rehabilitated—or torn down—new forms continue to rise. ■

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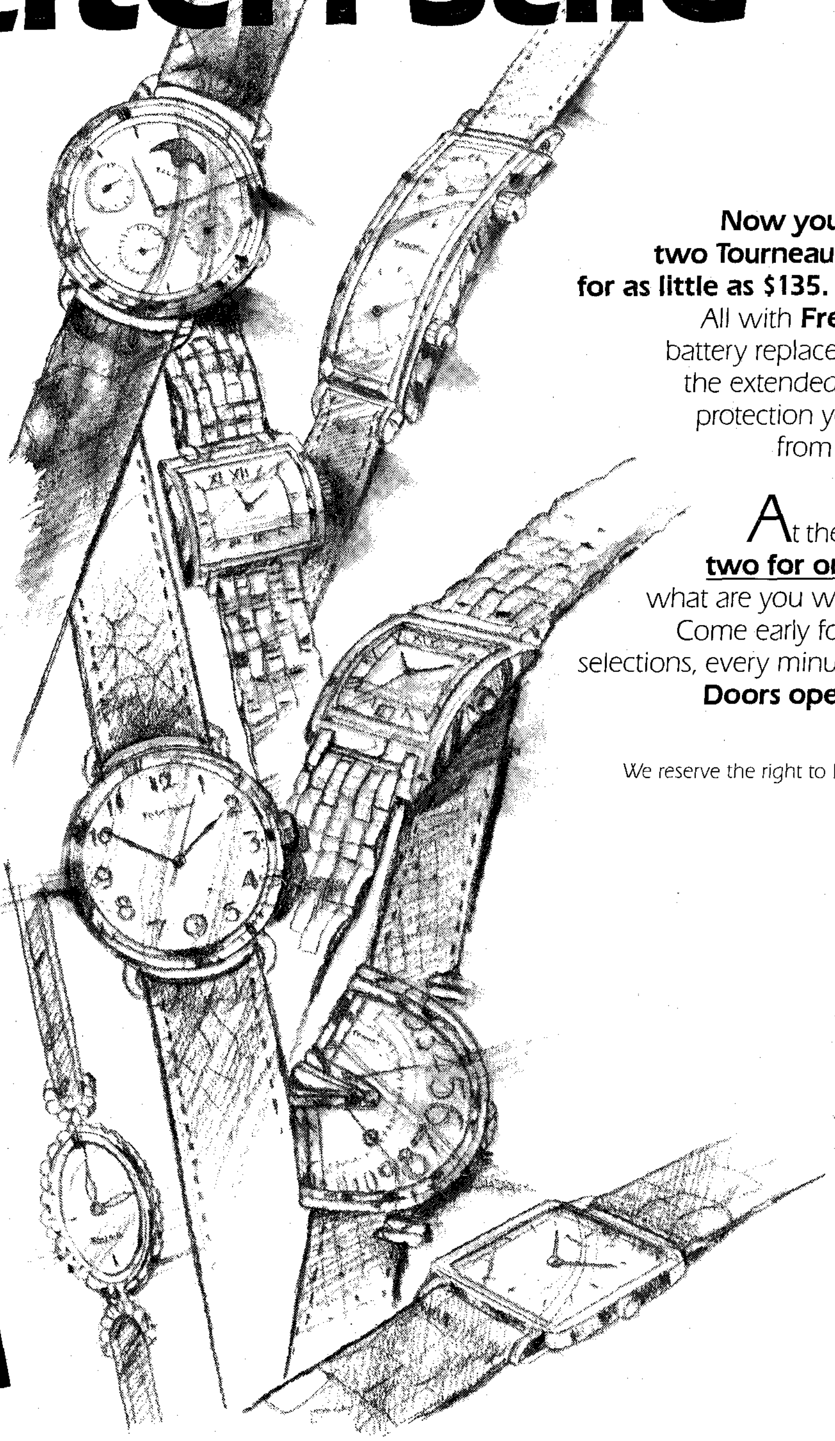

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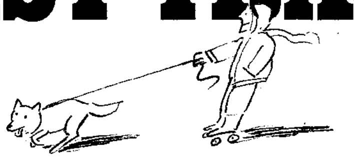


TRUE TALE

Cooperative Confusion

"IS THIS THE CO-OP?"

I had just answered the phone in my co-op apartment. It was the thirtieth time I'd been asked the question. "This co-op is not available," I said patiently, "but if you want the co-op office, it's across the street, on the FDR Drive. I'll give you the number."

"What's FDR Drive?"

"We're right on the East River," I said.

"What's the East River?"

Exasperated, I hung up. The calls kept coming. Now one was asking about "your great photo in your advertisement." I said I had no advertisement.

"Well," the caller said, "you *claim* to have everything for farm and barn."

I asked the caller what number he was trying to reach. He had the right number but the wrong area code—he wanted 219, in Indiana, not 212.

I called the correct number and reached a farmers' cooperative in Indiana (with a misprint in its ad) that indeed sells everything for farm and barn.

Perhaps after all that trouble, I should ask for a discount on the one item they sell that I could use—electrified barbed wire.

HENRY CHRISTMAN

OVERHEARD

A WESTCHESTER REAL-ESTATE agent was showing one of his properties to a house-hunting Barnard professor.

"What's your salary?" the agent asked the professor, who mentioned a modest five-figure sum.

"Yes," said the agent, "but what's your *annual* salary?"

BRIEF LIVES

PARIS CALLING

"I ALWAYS ESCAPE DEFINITION," SAYS Maurice Guillaud, 56, the Paris curator who is about to burst onto the New York scene. In 1971, Guillaud and his wife, Jacqueline, 53, founded the Centre Culturel du Marais, a hall known for startling installation ideas—works hung from the ceiling or in dimly lit rooms that viewers ride through in wagons. All this forced patrons to rethink the act of viewing art—and forced museums to see the Guillauds: The Prado lent them Goyas, the British Museum lent Turners, and the couple managed, in the words of John Russell, "to do the great names of art proud."

In 1985, exhausted by funding squabbles, they closed the center—even though 356,000 people had signed petitions on their behalf. But the center's shows lived on in its catalogues (which Maurice wrote), and the couple started their own transatlantic publishing house, Guillaud Editions. With plans to open the Paris–USA Center for the Arts in Manhattan in 1988, they are conquering the New World with the release of their first volume—delicate, five-color reproductions on fragile onionskin paper, the first such book in the world.

Fra Angelico: The Light of the Soul, co-published with Clarkson N. Potter, pioneered the printing technique. "Angelico's frescoes seemed to us like a skin on the wall," says Guillaud, "and onionskin best approximates that translucent quality." The second volume, *Rembrandt: The Human Form and Spirit,* inspired an exhibit of 341 Rembrandt engravings at the Bibliothèque Nationale. Maurice Guillaud went on TV and revealed that in Rembrandt's pastoral engraving *Le paysage aux trois arbres,* there's an amorous couple in the rushes by the water's edge.

The Guillauds: Parisian curators turning a new leaf.

The Guillauds' next *mise en scène* will be a show of Matisse's graphics at the École des Beaux-Arts. On a multilevel scaffolding, viewers will "fly" above Matisse's work. When the exhibit reaches New York next year, the press here will face the dilemma that has perplexed Paris for years: Should an art or a theater critic review these shows? The Guillauds' center will feature both plastic and performing arts, letting Americans know a new impresario is in town: "The artists—whose work I live with for years like a maniac—become my friends. I become their medium. I could do a show with one work of art." CHRISTINA DE LIAGRE

Photograph by Julio Donoso/Sygma. Illustrations: top, Guy Billout; left, Al Gold.

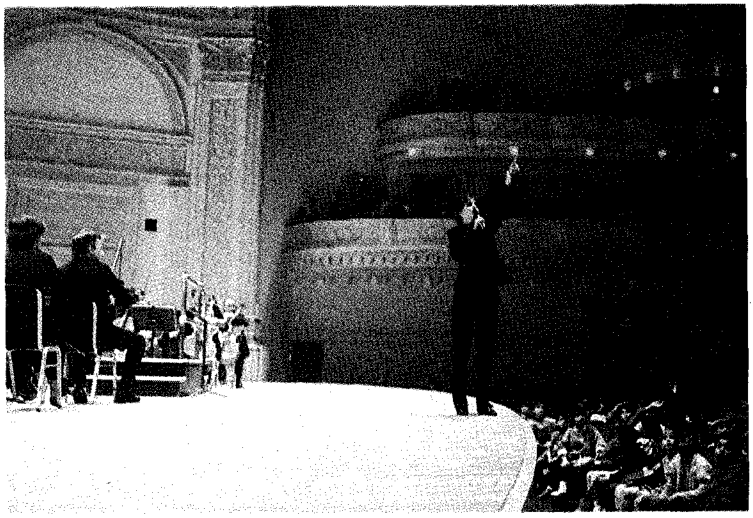
SOUNDS

Have Baton, Will Travel

WEST 57TH WAS A LAZY, snowbound street the other day, but inside Carnegie Hall, 3,000 children from the city's public schools were rocking in their refurbished seats—not to the boom-box sounds of Schoolly-D or Stacey Q, but to Rossini and Ferde Grofé. The kids even assisted the conductor when her back was turned—3,001 conductors, a scene that would inspire Leonard Bernstein *and* Mel Brooks. And that's just how Rachael Worby wanted it.

Worby, 37, the music director and conductor of Carnegie Hall's Children's Concerts, was the inspiration for the students' uninhibited response to this "new" music. For the past four years, she has been leading these concerts with zeal, working her audiences with a baton in one hand and a wireless microphone in the other. She also conducts the Los Angeles Philharmonic's Youth Concerts and the Wheeling (West Virginia) Symphony Orchestra.

"I don't change my approach to music, whether I'm standing in front of schoolchildren, guest-conducting with a major symphony, or in front of steelworkers or miners," says Worby, sipping soda out of a champagne glass in her dressing room after the show. "I like to have a microphone and talk in between pieces—I am committed to educating audiences. The old audience is dying. For the new audience, this is like watching a foreign film without the subtitles. It's up to me to join their lives with the lives of the composers."



Rachael Worby in action: "I wanted to be *Bernstein."*

Early in Worby's program, she had the kids identifying rhythms from life (what does it say that they *all* recognized a leaky faucet?), and a visitor was reminded of Leonard Bernstein's ground-breaking Young People's Concerts—which Worby attended (she grew up in Nyack). "When I was young, coming to those shows, it was my dream to be a conductor. I wanted to *be* Leonard Bernstein," says Worby, with active hands and eyes that critics have compared—inevitably—with Bernstein's. After she spent three years working as a professor of musicology at MIT and at the New England Conservatory of Music, "it began to occur to me that the only way to satisfy the musician in me was to conduct." So she travels from symphony to symphony, endures long absences from her husband, producer David Obst, and always finds time to conduct for the kids.

"In these concerts," she says, "I hold all that's near and dear to me about being a musician, conductor, teacher, and human being. There's nothing like turning around to 3,000 sixth-graders from New York City. Some of these kids leave feeling the musical parts of them inspired. Some will remember this for the rest of their lives."

STANLEY MIESES

UPPER WEST

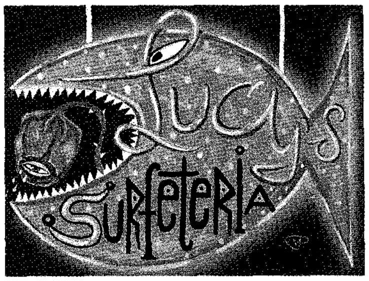
SURFER BLUES

PHONY SURFER JOINTS are gnawing at Broadway from both ends. At Houston Street there's Big Kahuna, and at 106th there's Lucy's Surfeteria. Surfing is fine, but Lucy's has eaten up a space that once belonged to a great dive called the Blue Rose—the kind of spot that's disappearing from the city.

The Blue Rose was a dark, fragrant place where a struggling band could plug in and play for 50 friends. Decorated with stacked beer cases, it was informal (more than once I put on dark glasses and sang Elmore James covers there).

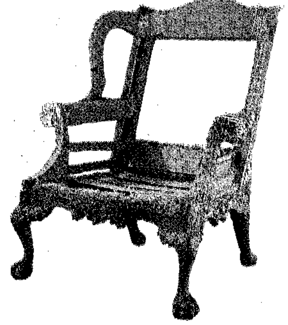
There's no Elmore James at Lucy's, where the taped music favors the Beach Boys, the lights are pink and blue, the walls are covered with surf murals, and the menu points out that " 'He'e Nalu' means gnarly rad waves." The Blue Rose's bar was tended by a woman who never smiled and who carried 75 extra pounds; Lucy's bar is tended by one who always smiles and whose weight is perfect. The Blue Rose had no refrigeration and sold beer out of a cooler, priced according to the barmaid's mood; Lucy's sells T-shirts, sweet drinks that are always expensive, and the New York idea of Mexicali food. It's not that bad, as ersatz bars go. But it will never be a place where a guitarist with a mop of curls can play solos that go on far too long, and not long enough.

ERIC POOLEY



PRICES

THIS 1770 PHILADELPHIA carved-mahogany armchair sold at Sotheby's late last month for $2.75 million.



Photographs: top, Beatriz Schiller; bottom, © Sotheby's. Illustration by Mike Pantuso.

THREADS

A *Real* Fashion Outlaw

At dinner with designer Nicole Miller, Tama Janowitz was complaining that she had nothing to wear to a party. As Janowitz talked, she doodled on a napkin. Later, she got a gift from Miller—a lime-green *bustier* with her napkin scribbles on the textured silk.

"The woman who wears my designs is someone who looks at a closet crammed with clothes and says she has nothing to wear," says Miller, who has just opened her first store, at 780 Madison Avenue, near 67th Street. In a city littered with "fashion outlaws" who obey every rule of self-promotion, Miller *is* a renegade—a designer who has found success without big-budget advertising or deal-making. She doesn't run ads in fashion magazines, employ a P.R. agent, or even hold fashion shows. And she doesn't make deals with retailers, some of which ask designers for rebates on clothing that moves only when sale-priced.

A talent for design, not promotion.

Miller has inspired her customers to take risks too—to spurn wool suits in favor of her dresses, which are feminine and affordable (starting at $175). Miller's designs—some are like funky, downtown Laura Ashleys—have distinctive silhouettes, bold colors, and splashy prints: fortune cookies and ticket stubs, patterns for women with confidence and a sense of humor. "We're design-aggressive, not sales-aggressive," says partner Bud Konheim. "We're not afraid to do things just for fun."

Miller, a soft-spoken redhead, came here from the Rhode Island School of Design in 1973. Nine years later, she and Konheim went out on their own, and since then sales have climbed to $20 million and accounts to 3,000, including Barneys, Bendel's, and Charivari. But Miller wanted to open her own store, "because there's no single place where the whole line is shown together." Retailers are buying more Miller designs all the time, and sales have doubled in the past year. "Growth like that, without hype, means women who buy the stuff are coming back for more," says Konheim. Now they'll have an easier time finding it. Lucy Schulte

NIGHT CRAWLER

Seen at Nell's, with a tall blonde on each arm: former White House spokesman Larry Speakes.

CRAZY FOR YOU

I have the sort of face that seems to enrage crazy people. I'm not sure if it's my features or simply the way I arrange them, but I've been assaulted—verbally and physically—by more maniacs than anyone else I know. In a way, I take a perverse pride in it. During my first year in the city, I had the standard run-ins with nuts (leers, muttered ravings—that kind of thing). But it wasn't until a bag lady stuck her fingers in my eyes that I began to suspect something about my face might be just a bit *off.* It wasn't the attack that upset me so much: It was the fact that after hearing me cry out, she said with hearty satisfaction, "*That*'ll show you." Show me what?, I wondered.

A few weeks later, I was standing on a corner trying to hail a cab. I became aware, in a hazy sort of way, that someone was screaming. A man was running down the street, howling "F---ing c---" over and over. It wasn't until he shoved me—hard, on the shoulder—and said, "F---ing c---, I've been waiting for a cab longer!" that I realized the gentleman was addressing me.

A walk down the block for me means there's always the chance someone just *may* feel the urge to pounce at my feet and roar like the Cowardly Lion. Or perhaps thrust a green scarf in my face and scream,"*Snake!*" A passerby once looked me up and down and then succinctly summed up his findings: "Bitch." I try not to take it personally. Only last month, the man behind me in the grocery line announced, "You want it." For the rest of the very long time it took the cashier to ring up my purchases, he kept repeating quietly, but with great persistence, "You want it. Yeah, you *want* it."

PRIVATE LIVES

It's hard to know just how to respond to a statement like that. Oddly enough, I haven't become particularly adept at dealing with these situations. I sometimes wonder if my encounters aren't part of some master plan designed to teach me better street skills. If so, the plan hasn't worked. This bothers me. I'm a goal-oriented person: I like to think everything has a purpose. So I've struggled to find some good that could come of my peculiar talent. Am I supposed to learn that nothing is what it seems? (Other than the bag lady, my maniacs have at least *appeared* normal.) That while my mother and father love me, I'd better not assume much more? That the world is mean and man uncouth? That I'd better wipe that look, whatever it is, off my face? I finally decided that given the fact that I have no other hobbies, the best solution was to stop worrying and become a maniac connoisseur.

I realized the extent to which I'd adopted this philosophy when my friend Brenda told me what happened to her on the M104. As the bus lurched its way uptown, a man beside her said admiringly, "You have the most beautiful green eyes I've ever seen." Brenda said, "Thank you." With the same pleasant smile, the man continued: "I'd like to impale them on a stick."

Brenda was clearly expecting sympathy, perhaps a little outrage, when she told me her sordid tale. But I was struck dumb with envy. How could someone else—an *amateur*—possibly have a better nut story than I? Ellen Hopkins

Photograph, top: Dmitri Kasterine.

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WASHED JEANS
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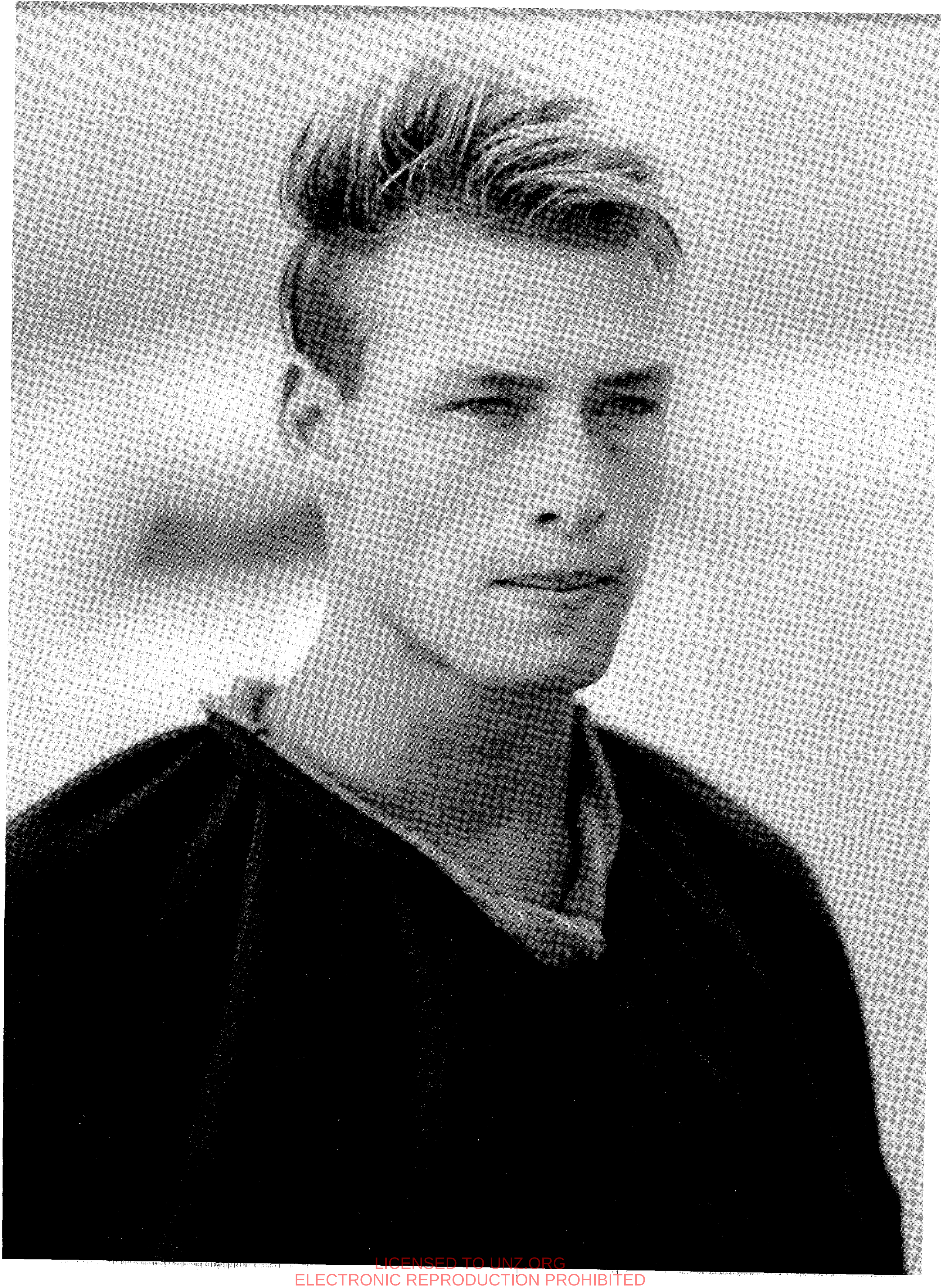

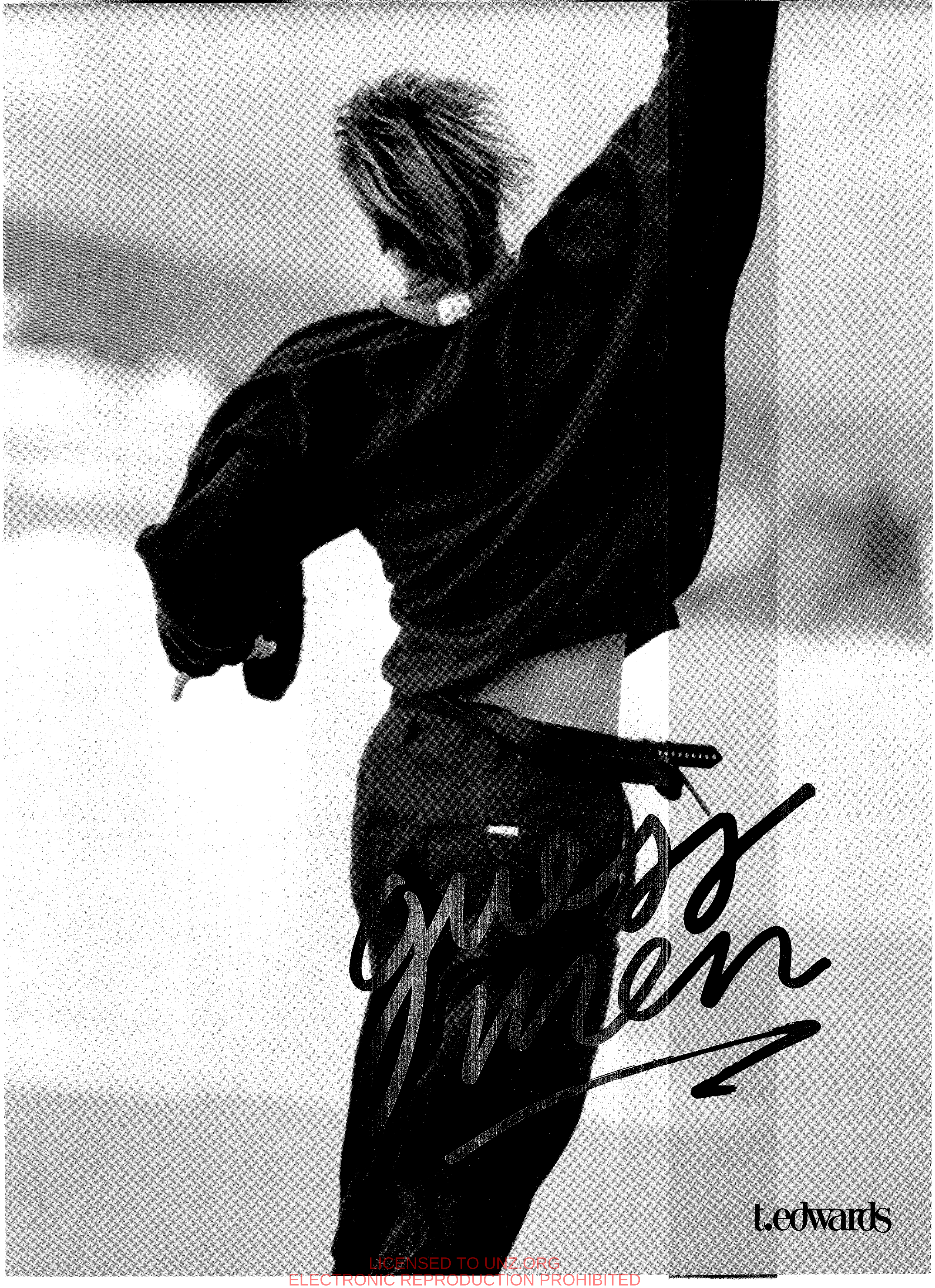
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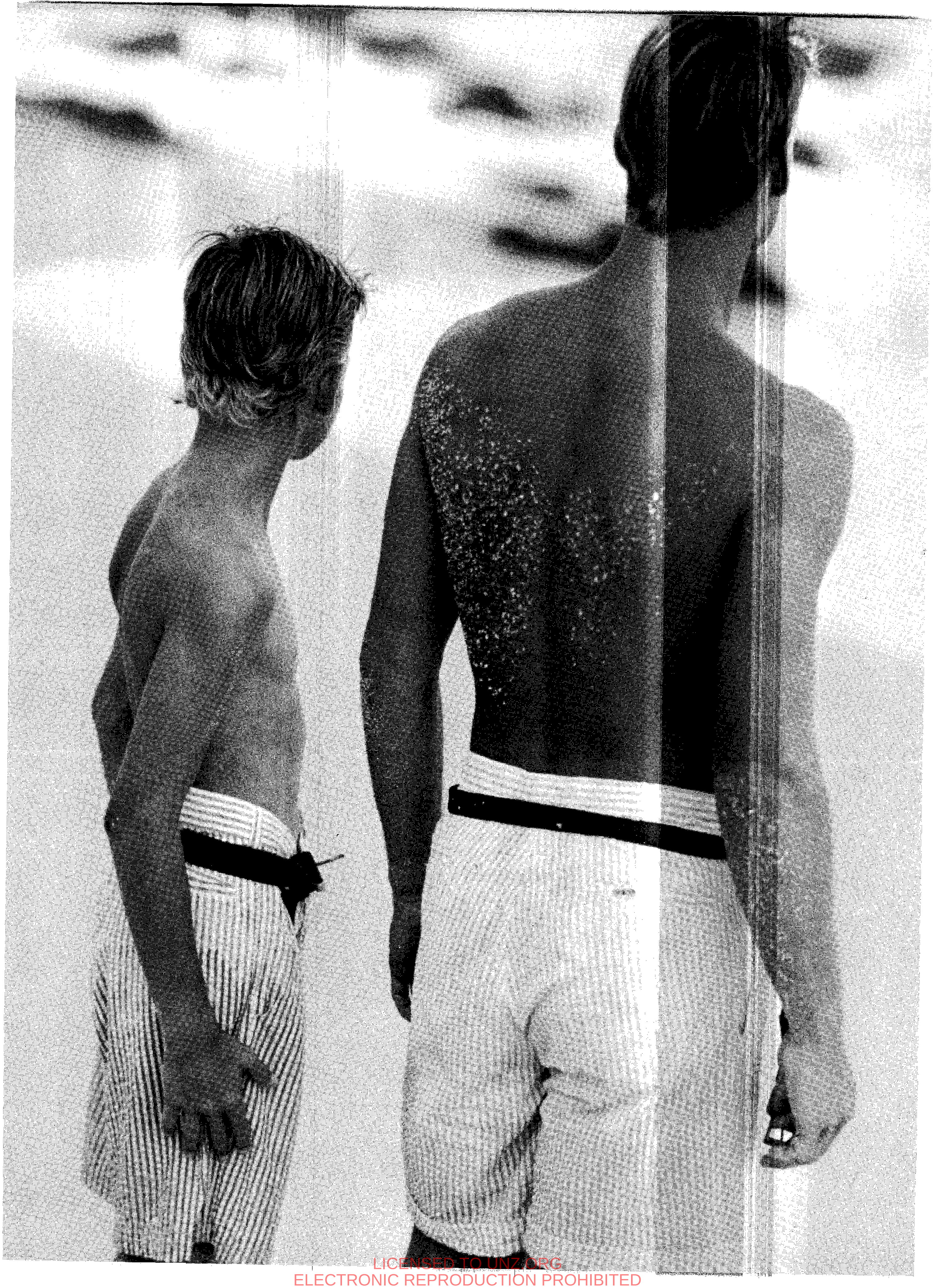

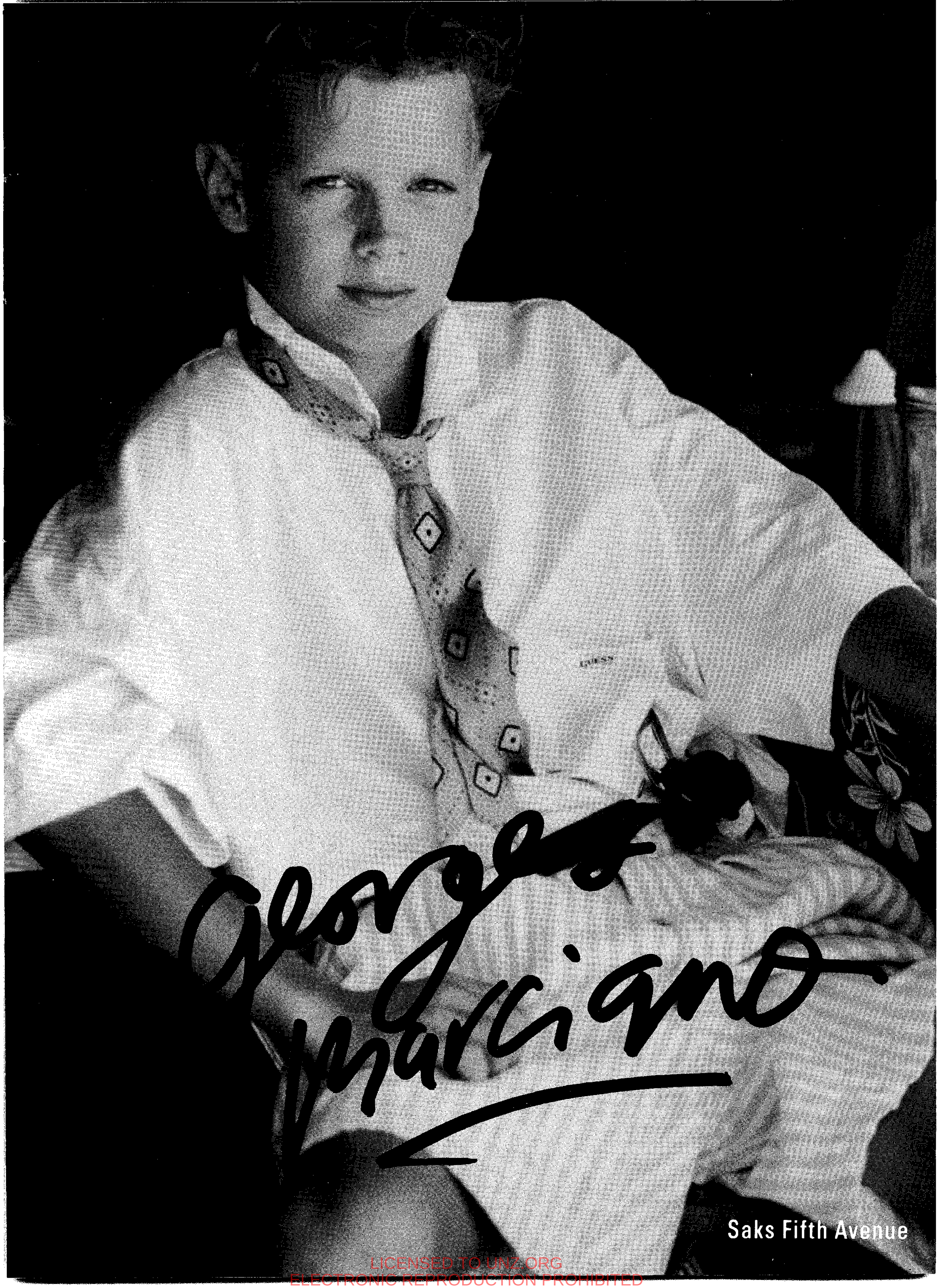
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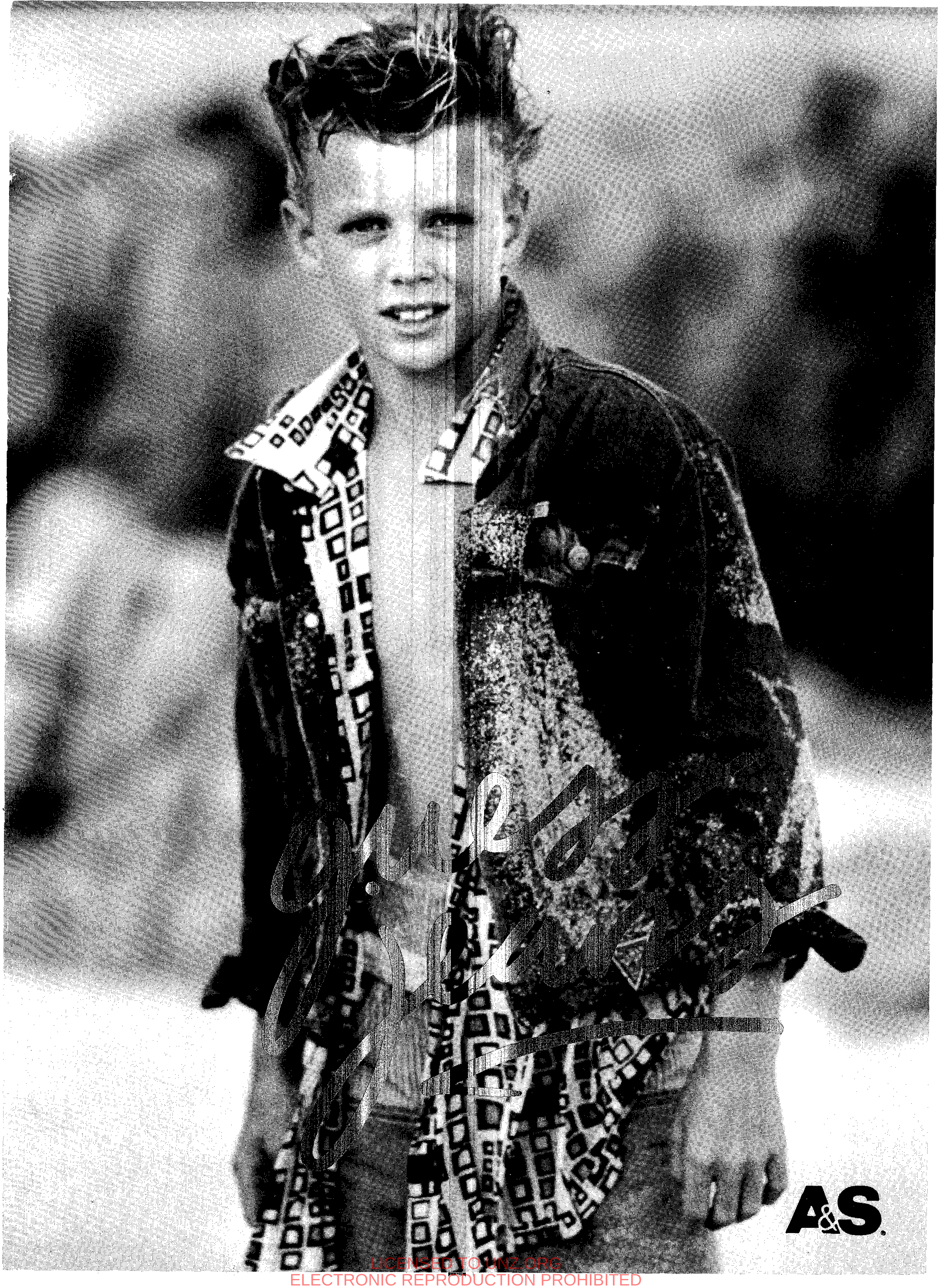
Georges Marciano
Saks Fifth Avenue


Guess Jeans
A&S.

GUESS
USA
JEANS
GUESS
Guess Kids
bloomingdale's

AD: PAUL MARCIANO PHOTO: NEIL KIR GUESS?, INC. 1987

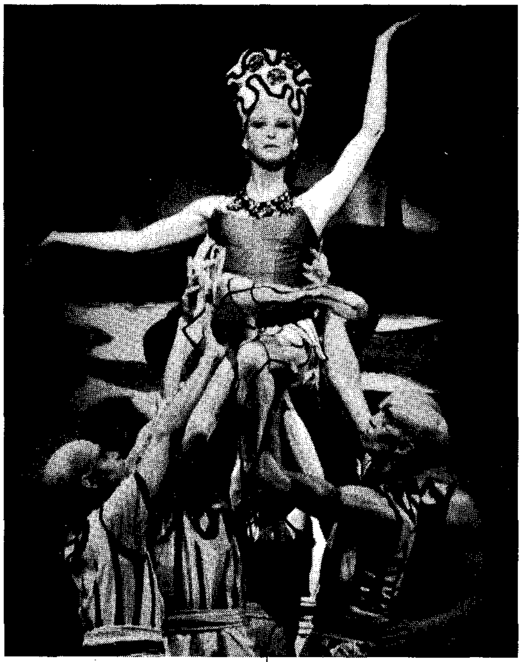
RUTH RECOMMENDS

BY RUTH GILBERT

Defenders of the Code, *a musical with 100 puppets singing, dancing, and yakking—mostly about science through the centuries—is at the Apple Corps Theater from February 12 through March 8.*

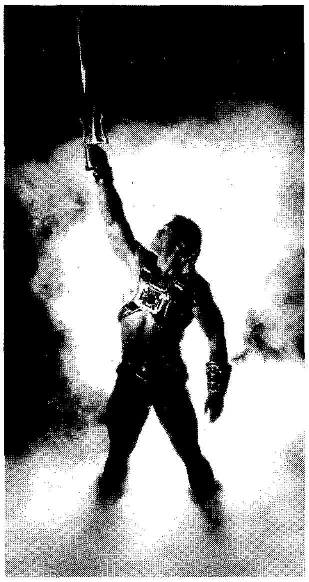
SAN FRANCISCO SYMPHONY

The gorgeous, newly renovated Carnegie Hall is host to maestro Herbert Blomstedt (above) and his orchestra February 12 and 13. Soloist Andras Schiff performs Bartók's Piano Concerto No. 3 at the first concert.



'THE PRODIGAL SON'

Darci Kistler is the Siren in this wondrous Balanchine work at the New York City Ballet February 10, 11, 13, 18, and 20. Here she is, triumphant, hoisted up by her groveling retinue.



HE-MAN AND SHE-RA

Jack Wadsworth (above) is the Master of the Universe and his wife, Leslie, is the Princess of Power in a Radio City Music Hall spectacular February 12 through 22.

SUCCESS STORY

Stardust—The Mitchell Parish Musical *opened Off Broadway last year to rave reviews, and now it has come to the Biltmore, a Broadway house. Below, Andre De Shields and Michele Bautier sing up a storm.*

MUSIC-THEATRE GROUP

From left are Rob Besserer, Anthony Holland, and David Jon, performers in The Hunger Artist, *a piece by Martha Clarke that deals with Franz Kafka and his stories. It's at St. Clement's through April 4.*

Photographs: center, Steven Caras; bottom left, Martha Swope Associates/Carol Rosegg; bottom right, Gerry Goodstein.

New York

BLOOD ON THE CARPET

THE COUP THAT FAILED AT J. WALTER THOMPSON • BY BERNICE KANNER

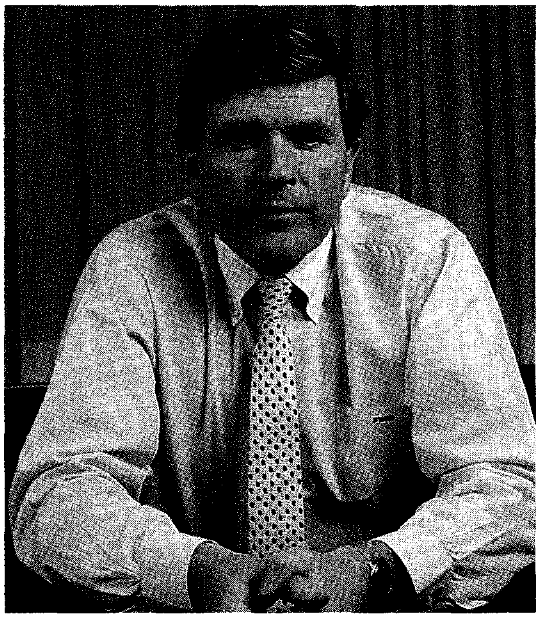
THIS IS THE STORY OF A FALL FROM GRACE, OF A young man's meteoric rise within one of the world's great advertising agencies and his sudden ouster. It is the story of the flinty and embattled agency veteran who banished the young man—his handpicked successor—assumed his duties, and hastened to barricade his company against a possible takeover. And it is the story of intrigue swirling about the operations of the giant J. Walter Thompson Company and of a power play that failed.

The young man is Joseph William O'Donnell, a vigorous, sandy-haired, 44-year-old executive who only last March leapfrogged two rivals to take over as chief executive officer of JWT. The agency veteran is 59-year-old Don Johnston, an impeccable and courtly 36-year JWT man who turned over his job to O'Donnell, then moved upstairs to concentrate on overall operations for the JWT Group, Inc., the mammoth holding company that owns JWT as well as other communications businesses. The power play was an attempted coup in which O'Donnell tried to push Johnston aside and take the company private. But the coup was aborted, O'Donnell was fired, and Johnston has resumed his old job at JWT.

"I thought I knew him well," says Johnston.

"If he were a father figure, this would have been a family spat," says O'Donnell, from his Darien, Connecticut, home.

The attempted coup and its aftermath have shocked J. Walter Thompson, one of the country's oldest, largest, and most prestigious ad agencies. When Johnston took over as CEO in 1974, the agency was big, but its work was predictable—J. Walter Tombstone was its nickname. During his tenure, the creative fires were relit, and today JWT rates as an industry leader in producing successful advertising. JWT wrote "Have you driven a Ford lately?" and "My bologna has a first name—it's O-S-C-A-R," for example. "We're looking for a few good men," the siren song of the Marines, is a JWT creation, as is Miller's "Made the American way" campaign. Despite producing good work, however, the agency has had trouble making money. "JWT has been doing terribly for a number of years," says James Dougherty, an analyst with County Securities USA.



JOSEPH W. O'DONNELL.

That performance has upset Wall Street and focused blame on Johnston. Indeed, many people on Wall Street saw the appointment of O'Donnell last spring as a promising development—an indication that JWT might at long last be shaken out of its financial snooze. No one, however, expected the shake-up to be quite so sudden, or anywhere near so strange.

THE TURMOIL ERUPTED early in the afternoon on Tuesday, January 20, at a meeting called by O'Donnell. Don Johnston was there, as was John E. Peters, the company's baldish 55-year-old chief operating officer, and Stephen Salorio, the in-house lawyer.

O'Donnell did the talking. He said he'd lost faith in Johnston's leadership and that he despaired of the way the agency operated. He said that he wanted to take over and that he had the support of the troops. An investment firm, the Claremont Group, was willing to help take the company private with him at the helm, O'Donnell said.

Johnston was stunned. O'Donnell was claiming that Johnston had mismanaged the ad agency and made questionable business decisions in the last year. (Although Johnston didn't know it, O'Donnell had already outlined those charges in a letter the day before to Gordon Wallis, a corporate director and head of the audit committee. Earlier, at the end of a six-page January 12 letter to the agency board, general managers, and creative directors worldwide, O'Donnell had complained that he'd spent far too much time in the last year cleaning up a situation that could have severely damaged JWT's reputation.) At the end of O'Donnell's soliloquy, Peters mumbled that he supported O'Donnell.

At O'Donnell's urging, Johnston asked the company's six outside directors to meet with O'Donnell. On Friday afternoon, January 23, five of them convened in the twentieth-floor boardroom (the sixth, Walter D. Scott, was in the Far East). Johnston opened the somber session with a report on what had happened and what he'd done since then—calling in outside legal counsel and scrutinizing the activity of the stock. He then strode from the room, and O'Donnell entered.

For the next hour, O'Donnell confronted the board with what he now says are "issues that should be resolved behind closed doors." He knew full well, he says now, that the confrontation "would likely cost me my job."

The directors weren't impressed. "If he was raising issues, it wasn't coming across very well," says board member David L. Yunich, the retired vice-chairman of R. H. Macy & Company. "He said he had no confidence in the management and that he should run the company. Then he talked about a leveraged buy-out and introduced Claremont. But his speech was incoherent, unprofessional, and highly emotional, to the point that it was upsetting to everyone. We moved him up to his post so there would be three years' exposure to the board and so he'd learn. Lord knows, he had a lot to learn. His performance tried our intelligence. He rambled, showed he clearly did not grasp the subject, that he was in over his depth."

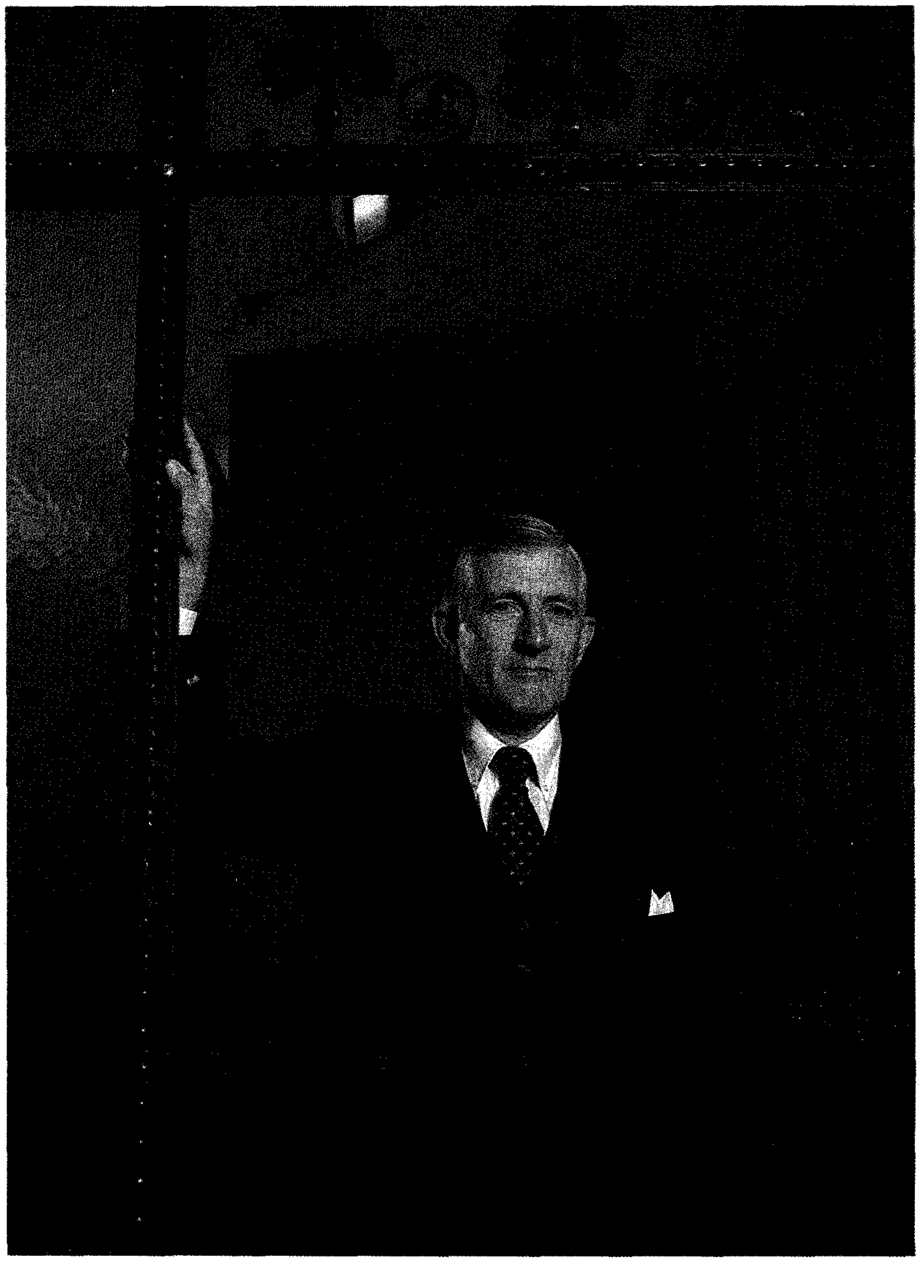
O'Donnell left the meeting and the directors closeted themselves for an additional 45 minutes with their lawyers. In the end, they called in Johnston and authorized the firing of O'Donnell.

Johnston says he had given the man whose career he nurtured a chance to make amends, but that O'Donnell had refused. "It had gone too far," Johnston says today. "He worked with Claremont and he did it without the knowledge of the board. That act alone is dangerous."

Immediately after the directors' meeting, Johnston ordered O'Donnell from the building and reclaimed the third-floor office that he'd vacated for his successor. He set about rallying his clients and staffers, and six days later, he fired Peters.

O'Donnell's actions have mystified Madison Avenue, Wall Street, and many of the people who know him. It seemed he had only to wait to inherit the crown. Why make a futile lunge for it? O'Donnell had the complete confidence of his company and his bosses. Johnston says that he and O'Donnell had had a

Johnston says he had faith in his protégé: "A day before this happened, if you'd asked me if I had confidence in O'Donnell, I would have said, 'Absolutely!' "



DON JOHNSTON BACK IN CONTROL AT JWT.

PHOTOGRAPHED BY ARNOLD ADLER

“HE DID IT BECAUSE HE GOT IMPATIENT. ALL O’DONNELL HAD TO DO WAS SIT AND WAIT,” SAYS A BOARD MEMBER.

few minor disagreements but that, on the whole, he was pleased with his protégé’s work. “A day before this happened, if you’d asked me if I had confidence in him, I’d have said, ‘Absolutely!’ ” Johnston says.

O’Donnell doesn’t seem the type to try something foolhardy. He has a reputation as an affable, charming manager, a straight shooter. There is a touch of arrogance to him—as there is with many top executives—but his style was generally controlled, laid back, reasonable.

O’Donnell himself is guarded about his motives. In the absence of any definite explanations, speculation has been widespread.

“He did it because he has a head the size of a basketball and got some bad advice,” suggests Philip H. Geier, chairman of the Interpublic Group of Companies. Geier denies a report that Interpublic is thinking of trying to acquire JWT.

“He did it because he overplayed his hand and erred from inexperience,” says Dougherty, the County Securities analyst.

“He did it because he got impatient,” says Yunich. “Like a lot of aggressive young executives, he forced the issue, thinking he could make things happen. All he had to do was sit and wait and the whole company would have fallen into his lap.”

The timing of O’Donnell’s move surprised Alan Gottesman, an analyst at L. F. Rothschild, Unterberg, Towbin. “There is simply no explanation for why he did this now,” Gottesman says. “Why not three months ago, when the company released disastrous third-quarter numbers that stunned everyone?” Last fall, the stock dropped from a high of around 41 to 25; JWT, perhaps sensing its vulnerability to a takeover attempt, announced plans to repurchase 500,000 shares. The stock price drifted back to around 32 before the attempted coup and has been bobbing up and down since. “This was either utter naïveté, Machiavellianism, or sheer stupidity,” Gottesman says.

AT LEAST TWO OTHER EXPLANATIONS HAVE BEEN floated. One assumes that O’Donnell knew something about the company’s past—or its future. O’Donnell hints that he acted to right a grievous wrong, but he won’t elaborate on the specifics. One former highly placed JWT executive speculates that O’Donnell discovered “something that he couldn’t live with as he first peeked into the books of the international company. He could either agree with it, get out, or fight. He chose to fight. My guess is that it wasn’t one thing or two, but a pattern.”

Another possible explanation focuses on O’Donnell’s inexperience. Some people have suggested that he may have held his early takeover discussions with Claremont—whose founder, John Cirigliano, had been a Columbia classmate—without realizing the momentousness of the step. When he did realize, according to this scenario, he chose to advance rather than retreat, and blundered into all his trouble.

In a recent interview in the third-floor office, Johnston’s only explanation was “Joe and I have different styles.” (During his time in the office, O’Donnell had doubled its size, breaking through to an adjacent room.) “In all honesty, I am terribly disappointed to be back here,” Johnston continued. “What really bothers me personally are the stories that say this is about my not wanting to give up, my wanting to retire in the saddle. Anyone who knows me knows that this is affecting me, my family, and my plans. Ten months ago, I turned over my duties thinking this would be indefinite, forever. The whole thing is sad, a personal tragedy, but it’s his story, not mine.”

JOSEPH O’DONNELL WAS BORN IN NEWTON, MASSACHUSETTS, on May 11, 1942, the fourth and last child of John Joseph and Alice Gertrude O’Donnell. His father was an aluminum-storm-window and door manufacturer and a Life Master bridge player. The family spent summers on Cape Cod. But when the younger O’Donnell was still in high school, his father’s business went bankrupt. Young Joe accepted financial aid from Columbia University, where he majored in economics and worked to pay his bills, maintaining a regimen that would have challenged Abe Lincoln. He’d get up at 5 A.M., sweep the gym floor for two hours, go to classes, run the photocopying machines at an accounting firm, practice football (he played guard), do his homework, and fall into bed. He considered a career as a teacher and football coach, but ended up enrolling in Columbia’s business school. He was told to leave after helping a fellow student on a final exam. “He looked over my shoulder,” says O’Donnell.

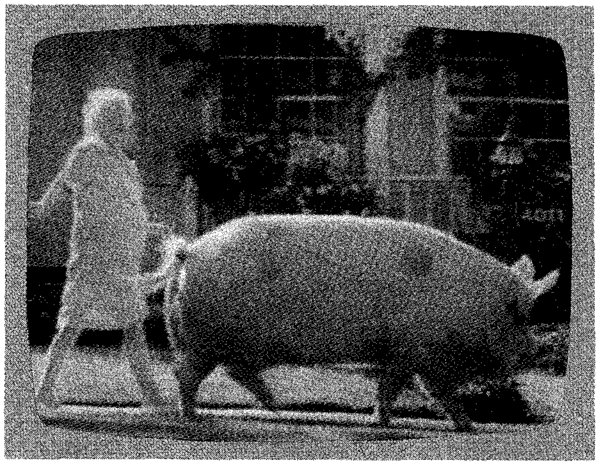
He spent the next ten months on Parris Island, in the Marine Corps Reserves, and returned to Columbia. Two credits short of an M.B.A., however, he left to work as a traffic-department trainee at Doyle Dane Bernbach. At the time, DDB was at the forefront of advertising’s creative revolution, but O’Donnell headed into account management. He started as an assistant account executive on the Heinz account; as Heinz funneled more business into DDB, O’Donnell soon moved up to account executive and then account supervisor. A package-goods specialist in an agency unfamiliar with them, O’Donnell rose quickly, becoming vice-president in charge of the agency’s Heinz and Ralston Purina accounts in 1970. But with the second of his four children on the way, he was lured to a partnership at Cox & Company, where he spent two and a half years managing the Burlington sheets and Saab accounts. He left for JWT’s New York office in October 1976. He was 34.

After months with no assignment, he was moved to the Samsonite account as the agency was creating the memorable campaign pitting the luggage against the Pittsburgh Steelers. He was also put on Hess and Warner-Lambert. Then, in early 1978, O’Donnell was bundled off to the Detroit office, which was facing a crisis.

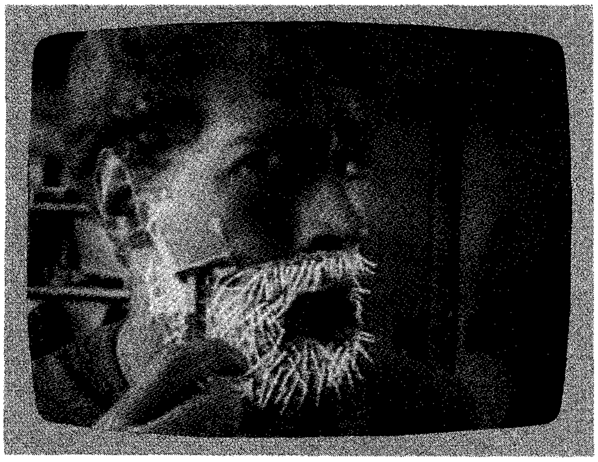
During a routine audit, the Ford Motor Company, JWT’s largest client, with some $90 million in billings, discovered several irregularities. The agency had failed to pass through certain discounts as stipulated in Ford’s contract and had charged a double markup on work for Ford by a JWT wholly owned art subsidiary. The managers of the Detroit office and of the sales-promotion unit involved left the company, JWT paid Ford a high six-figure sum, and Joe O’Donnell worked to make friends in Ford’s inner circle. “He came to the hurry-scurry, backbiting nest of Detroit when JWT was close to losing the Ford account, and in a calm, measured way, he tamed the city,” says Wayne Fickinger, a vice-chairman of Bozell, Jacobs, Kenyon & Eckhardt and former president of JWT. O’Donnell was named Detroit office manager and executive vice-president of the company in December 1978 and promoted to head the larger Chicago office in February 1982. “Chicago was damaged goods then,” recalls Fickinger. “Several accounts had left; others were unhappy. Almost immediately after Joe’s arrival, Sears fired JWT, but Joe—in his soft-spoken, laid-back way—wooed Sears, kept on with them until, sure enough, when it came time for them to pick an agency for the Discover card, they tapped JWT.”

Those skilled performances prompted Johnston to tap O’Donnell as the sixth chief executive in JWT’s 123-year histo-

SLIMMING WITH QUAKER RICE CAKES.



"THE COLOR OF LIFE," FOR KODAK FILM.



"THE BEARD IS BACK," FOR SCHICK.

JWT has rebounded to become one of the top creative agencies in the industry, say ad executives.

ry. It was a promotion that surprised him, O'Donnell admits, because it vaulted him over the two supposed front-runners. One was Wally O'Brien, then 49 and the vice-chairman and director of multinational client services. The other was Burton Manning, then 55 and the chairman and chief executive of JWT USA, who had engineered the agency's creative rebound.

At the time of O'Donnell's appointment, Johnston implied that Manning had been passed over because of his age. Johnston wanted his successor to keep the job for a decade—something Manning would not be able to do, since agency policy requires that a chief step aside at 60. "I didn't think I was wrong in not naming Burt as chief executive, and I still believe that," says Johnston today. "Burt was wonderful for the agency. During the seventies and eighties, *we* were J. Walter Thompson. But Burt's greatest contribution was in the area of creative. He had a great job, and I didn't think I would lose him." But lose him he did: Shortly after being passed over, Manning resigned and became a principal at the Jordan, Manning, Case, Taylor & McGrath agency.

JOHNSTON, WHO TURNS 60 ON MARCH 9, SAYS HE PLANS to ignore the age policy and hold the reins of JWT indefinitely. In some ways, his return to the chief's job recalls the first time he took over, in 1974. In those days, JWT was plagued by client departures, staff turmoil, and bleak finances. The company's subsidiaries were losing money and its overall profits were eroding.

Johnston had come to the agency in 1951, armed with a journalism degree from Michigan State University. Though he had planned to follow his grandfather into newspapers, a *Fortune* article describing JWT as the "university of advertising" persuaded him to apply there instead. He was accepted as a mailroom trainee in the Detroit office. Not long afterward, he won a company scholarship to the Johns Hopkins School of Advanced International Studies, and earned a master's degree in international economics in 1952. He held jobs in New York and Bogotá (where he met the woman who would become his wife and the mother of their three sons). Then it was back to New York as account supervisor on the Lever Brothers and Pan American World Airways accounts. Starting in 1961, he held a series of increasingly important JWT jobs in Europe and Tokyo, and in 1971, he returned to the United States to take over administration and planning of the agency. Three years later, he was named president and chief executive.

The agency he was running had a long and illustrious history. It began in 1864 as Carlton and Smith, an advertising broker that bought and sold space in the religious journals that were then popular. In 1868, Commodore (of the New York Yacht Club) James Walter Thompson joined the agency and expanded its operations to include placing ads in women's magazines. In 1878, Thompson bought the business from Carlton for $500 and named it after himself. A dozen years later, the agency was billing over $1 million and JWT was on its way. Unilever became a client in 1902. Kraft signed on in 1922, and Eastman Kodak in 1930. Ford came aboard in 1943, Chevron in 1950, Quaker Oats in 1953. By 1964, the agency was billing half a billion dollars. In 1969, it went public, and by 1973, its international billings had topped those from U.S. operations.

But by then, JWT had strayed far from the business of advertising—or even communications. "We had lost our sense of direction," Johnston said later. "We'd forgotten why we were in business." That was advertising, he thought—and he began to sell off pieces of the company unrelated to advertising, such as Interlease, a car- and truck-leasing operation, and Electronics and Alloys, a metal and electronics manufacturer.

But while Johnston was selling, he was also buying, putting meat on the bones of a communications empire. Under his leadership, JWT acquired Lord, Geller, Federico, Einstein, the ad agency that created the Charlie Chaplin commercials for

Photographs by Donal Holway.

"JOHNSTON WOULD SCORCH THE EARTH RATHER THAN ACCEPT A TAKEOVER," CLAIMS ONE ANALYST.

IBM, among other memorable spots. He bought the World Wide Agency (and renamed it Thompson Recruitment Advertising), the Euro-Advertising agencies (they were sold in 1985, five years after being bought, with a $2.7-million loss), and the Simmons Market Research Bureau. Johnston also bought Hill and Knowlton, the world's largest P.R. firm, and two other P.R. operations—Gray and Company Public Communications and Carl Byoir & Associates. In 1980, Johnston created the holding company, the JWT Group; today, its largest subsidiary, the J. Walter Thompson Company, boasts of selling more products in more countries than any other agency.

LATELY, HOWEVER, THE AGENCY'S PERFORMANCE HAS been split. "A few weeks ago, we ran an ad pointing out all JWT's creative achievement in the last year," says Bert Metter, chairman and chief executive of JWT USA. "That same day, there was comment in the press where analysts criticized the company's performance. That points up the polarity of the situation."

When it comes to creative achievement, JWT shines. In annual surveys of U.S. consumers by Video Storyboard Tests, JWT is credited with more outstanding TV spots than any other agency. Last year, JWT captured more Effies (American Marketing Association awards for advertising effectiveness) than any other agency, and it won six gold medals at the International Film & TV Festival—again, beating all rivals. Last year, when *Adweek* magazine asked marketing executives which agency they would first consider hiring, JWT outranked everyone.

What it wouldn't rank well in is profitability. "Industrywide, we're expecting ad agencies to post pretax profit margins of around 10.5 percent this year, but we think JWT will come in around 5 percent," says Dougherty. Indeed, while revenues have grown in recent years—reaching a record $569 million in 1985—earnings have withered, from $2.24 a share in 1984 to $2 a share in 1985. Analysts anticipate that when 1986 figures come out in mid-February, per-share earnings will have dropped to around $1.

"What troubles me most is that for a long time JWT led the fat and happy life," says Emma Hill, an analyst with Wertheim Schroder & Company. "Managers were rewarded for growing revenues without any concern for the bottom line. Joe O'Donnell, in his short tenure, restructured and thinned out executive ranks and closed the Washington office and implied more consolidations were to come. There was talk of a new era. We felt it was moving in the right direction."

The cost-cutting started under O'Donnell is expected to continue. The company plans to clamp down on salaries, eliminate jobs, shutter low-profit-margin offices, and trim the staff 3 percent, according to spokesman Don Deaton.

Many analysts blame Johnston for the company's lackluster fiscal record. "Where I come from, financial history like this means the CEO is at fault," says Dougherty. "Johnston hasn't given his chief financial officers—there have been four in the last six years—authority to get involved in the operating agencies, and there haven't been enough cost-control systems. I think this will fade like the Marie Luisi scandal, but you really have to step back and look at the whole picture. I don't think these are unconnected events. I think it's part of a pattern, the pattern of management behavior."

Coincidentally, the Marie Luisi scandal was—presumably—very much on Johnston's mind when the O'Donnell affair boiled over. On Thursday, January 22, two days after O'Donnell confronted Johnston and the day before he talked to the board, Johnston gave a deposition in Marie Luisi's suit. The case grew out of a major scandal. Five years ago, it was discovered that $30 million in bogus revenues had been credited to the spot-buying unit headed by Luisi and to a television-syndication unit. She was fired and has sued JWT for making her a scapegoat. In her court papers, she claims she tried to correct organizational problems that eventually plagued the company. "The problems of lack of adequate financial control went well beyond the syndication unit, earning for JWT an industry reputation for ineptitude," Luisi contends. She cites the Ford matter, as well as the "sudden and mysterious departure" of several chief financial officers.

In past crises, Johnston has stayed aloof, but this crisis is different. The takeover rumors are louder than ever. "He may be a lousy executive," says one former JWT executive, "but he's the best cornered rat in the business. This threatens Johnston and brings out all his shrewdness." Adds Dougherty, "It's logical to assume that Johnston would scorch the earth rather than gracefully accept a takeover, and that any buyer would wind up getting, if not an empty shell, certainly less than he bargained for."

THERE DO SEEM TO BE BARGAIN HUNTERS. "JWT IS semi-in-play now, and once you're in play it's hard to get out," says Warren Buffett, chairman of Berkshire Hathaway and a big former investor in ad-agency stocks. "A couple of companies are looking at it, and the action of the stock [rising when news of Johnston's return would normally be expected to depress it] suggests that something is happening. They used to say that the assets of an ad agency go down the elevator at night, that you'd be buying a shell. I don't think that's valid with a major agency. It's the difference between buying into the local brain surgeon and buying into the Mayo Clinic. When you come to a company the size of JWT, you've reached a point where the institution is responsible for more value than the individual."

Allen Rosenshine, president of Omnicom Group, Inc., the holding company of DDB Needham and BBDO Worldwide, cautions, "Any hostile takeover of an ad agency will be at the peril of the acquirer. It's not so much that the assets go down the elevator—in this economy, there won't be any mass quitting—it's that disorganized, disillusioned management won't make for client comfort. Clients are intently interested in who is running their agency."

But it's not likely a takeover could succeed without the cooperation of some of the big block holders of the company's 10 million shares. One of the largest shareholders, according to Vickers Stock Research Corporation, is RCM Capital Management, with 184,450 shares. Warren Clifford, an RCM portfolio manager, claims the company has not been approached directly by Claremont or any other would-be acquirer. He points out, however, that RCM recently sold a large portion of its JWT holdings when the price was high. John Schaffner, director of equity research at Nationwide Financial Services, adds that no one has tried to solicit his fund's JWT stock, which totals more than 250,000 shares. "A hostile takeover of JWT isn't likely," he says. "There'd be too much fear of losing business. I'll stay with my investment for now, but if the price is right, well, yes, I would sell."

If the price is right, so would many other holders of JWT's shares. Perhaps that is why Joseph O'Donnell is biding his time at home in Connecticut. Perhaps he is waiting for the call to return to action. ▬

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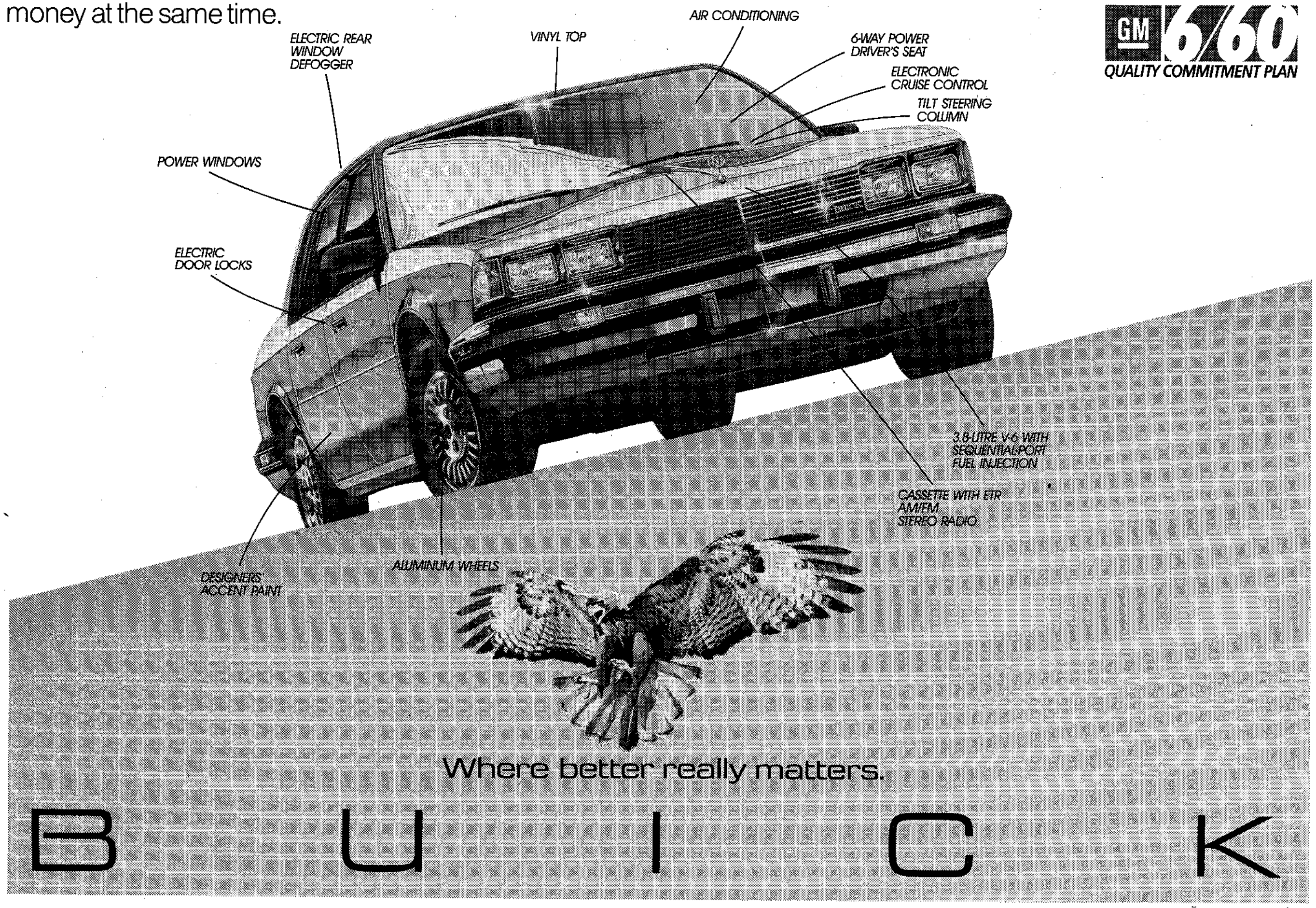
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OUT OF AFRICA

THE SENEGALESE PEDDLERS OF NEW YORK

BY PETER BLAUNER

IT WAS TWO O'CLOCK ON THE DAY BEFORE the first heavy snow, and Fama M'Baye (as we'll call him) was already growing tense as he stood in front of the building on Seventh Avenue. Thin men with high-pitched voices and older women in leather jackets hustled by him, chattering too quickly for him to understand. Surly teenage boys gawked at his unusually dark skin and the blue-and-white scarf (a *kaala*) wrapped around his head. Fama, 23, a lean, handsome Senegalese peddler, remained still, only occasionally shivering and turning his head to see if the police were coming. Christmas had been bad, but January was worse. Fama had not been able to open up his bag of fake $20 Gucci and Cartier watches for three weeks. He was afraid that the police would come out of nowhere to take away his goods and haul him off to jail again. But he was desperate for the money now.

Within a few minutes, a plump, heavily made-up woman in a mink coat stepped past two peddlers selling $5 scarves nearby and approached Fama. He smiled, recognizing her as a former customer. "What have you got for me today?" the woman asked.

Fama, who has close-set eyes, angular features, and a wispy beard, took a cautious look around and then opened his blue canvas bag to show his goods. "Gucci with the diamond setting," he said in a choppy accent. "Very nice."

The woman examined the watch, which had a plain black face and a wristband as stiff as cardboard. "I don't think so," she said finally. "This is for me this time, not my husband. For me, I want something a little nicer, a little more real. Can you do better tomorrow?"

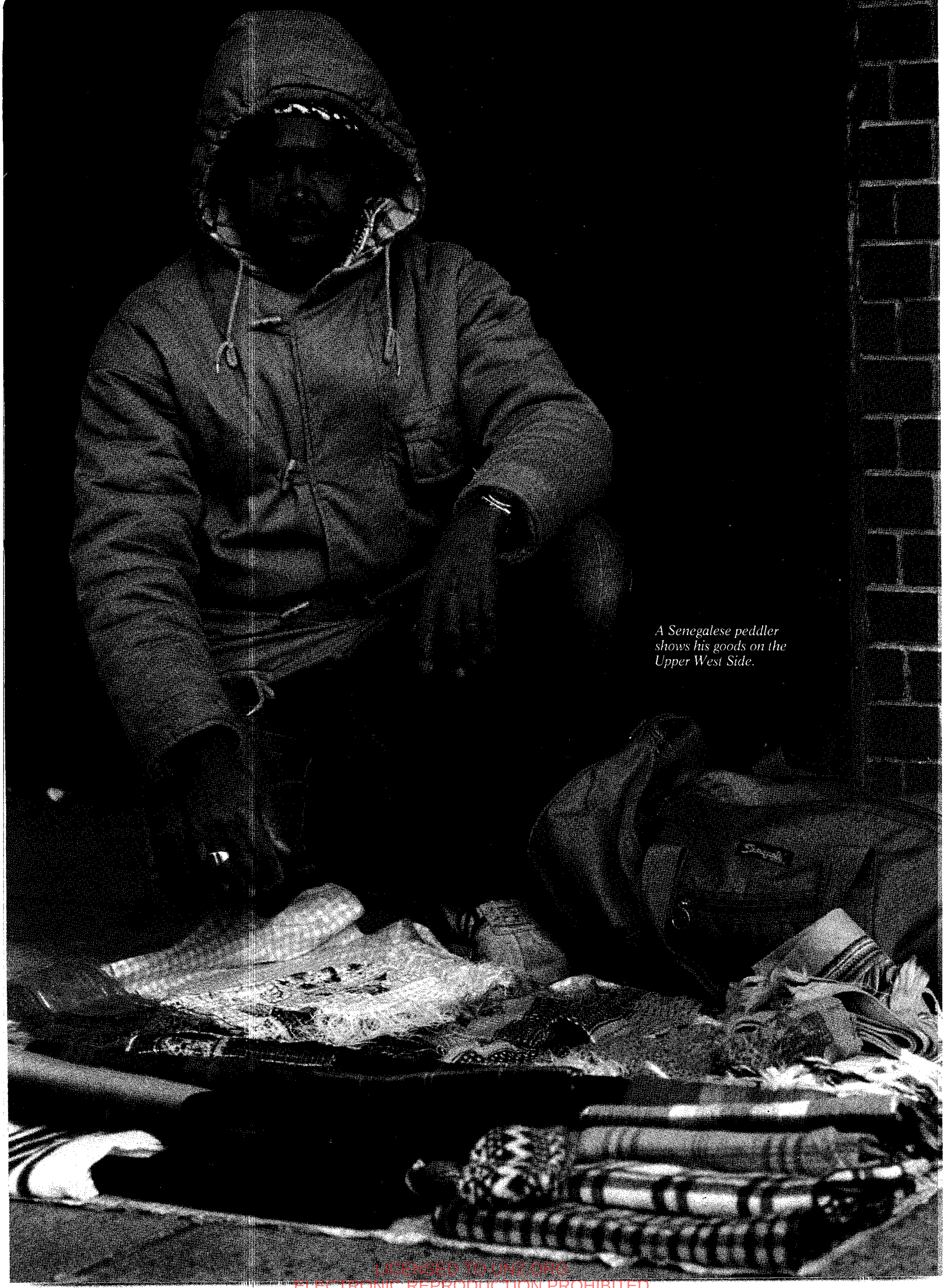
Fama frowned and looked up at the graying sky. "No watches tomorrow," he said. "When it rains, I sell umbrellas. Sorry. Business is business."

Though bad weather and police pressure are hurting business now, Senegalese peddlers like Fama have become almost as much a part of the city's affluent districts as Tiffany & Company or Bergdorf Goodman. Before Christmas, hundreds of street salesmen—with their goods on folding trays, cardboard boxes, or light blankets—lined blocks around midtown Fifth Avenue, Madison Avenue, the downtown area, even Columbus Avenue. They sell a small variety of modest items—counterfeit watches, cheap jewelry, scarves, and aluminum umbrellas that seem to last until the first strong wind comes along. Though retailers have been complaining about the Senegalese since they began appearing in 1984, the peddlers have continued to overrun the streets.

But they did not make headlines until late last year, when some powerful businessmen, including Donald Trump and Bergdorf Goodman chairman Ira Neimark, banded together to demand that the city do something about the problem. The business group attacked Mayor Koch and complained bitterly that the peddlers were stealing business from high-rent stores, evading taxes, and destroying Fifth Avenue's "ambience." Neimark claimed that the avenue looked like "Istanbul on a Sunday," and Trump added, "The street-peddler plague is infecting the entire city of New York."

WHAT THE SENEGALESE peddlers do is, of course, illegal. Most of them do not have the required vending licenses or even proper entry visas. But in the tradition of laissez-faire capitalism, they have managed to slip through the cracks of the legal bureaucracy and the immigration system to create a place for themselves in the city's underground economy. Accurate figures are hard to come by, but cops have arrested peddlers carrying as much as $5,000 in cash. After a police crack-

PHOTOGRAPHED BY FRANK FOURNIER



A Senegalese peddler shows his goods on the Upper West Side.

CODE OF THE STREET: *“A lot of us are scared being here,” says Fama M’Baye. “The language is strange, it’s cold, and the streets are not like the ones we know. It’s better to be quiet and stay together.”*

down began around the holidays, some Senegalese thought about going home or moving to other parts of the world. But since the peddlers are not committing serious crimes, police probably won’t be able to sustain the pressure at its current level, and many Senegalese are likely to stay here.

They have already established their own small, impenetrable world within the city. Police estimate that there are more than 300 peddlers from Senegal in New York (though non-African vendors still outnumber them), and few of them have been changed much by being here. Many live in tightly knit groups in cheap hotels and rarely socialize with Americans. They have a different set of customs, wear different clothes, and speak Wolof, a language few New Yorkers have heard.

Because a kind of mystery surrounds the group, rumors have spread. There has been talk that they are an organized ring of scam artists trafficking in stolen merchandise. Without citing much evidence, Trump insists that most of them work for “a small band of extremely wealthy people” who “probably have big homes in New Jersey and Connecticut.”

The Senegalese deny all of that. “We don’t even know anybody from Connecticut,” says one. Instead, they say, they are individual entrepreneurs trying to finance businesses and support families back in their own country. The one thing they share with Americans is the hunger to make money.

“We don’t want charity or dependency of any kind,” says Mohamed Soumare, a Senegalese accountant who had turned to peddling in New York. “We are on the streets here because we have economic problems in our own country and we can’t get other kinds of jobs here. We want to be allowed to work. That is why we came to America in the first place. Does that make us different from any other immigrant group?”

WALKING down Fifth Avenue on a brisk afternoon in December seems like a trip through another country. By four o’clock on a busy Tuesday, some 60 peddlers—most of them Senegalese—stand between 42nd and 59th Streets. Wearing heavy Western coats, *kaalas*, and boots without socks, they line up, three or four to a block, in front of such places as F. Staal jewelers and Trump Tower. Christmas shoppers stop for a minute or two to look at the $5 scarves, $4 earrings, and $20 watches the peddlers have laid out, but most of the people who buy things are tourists.

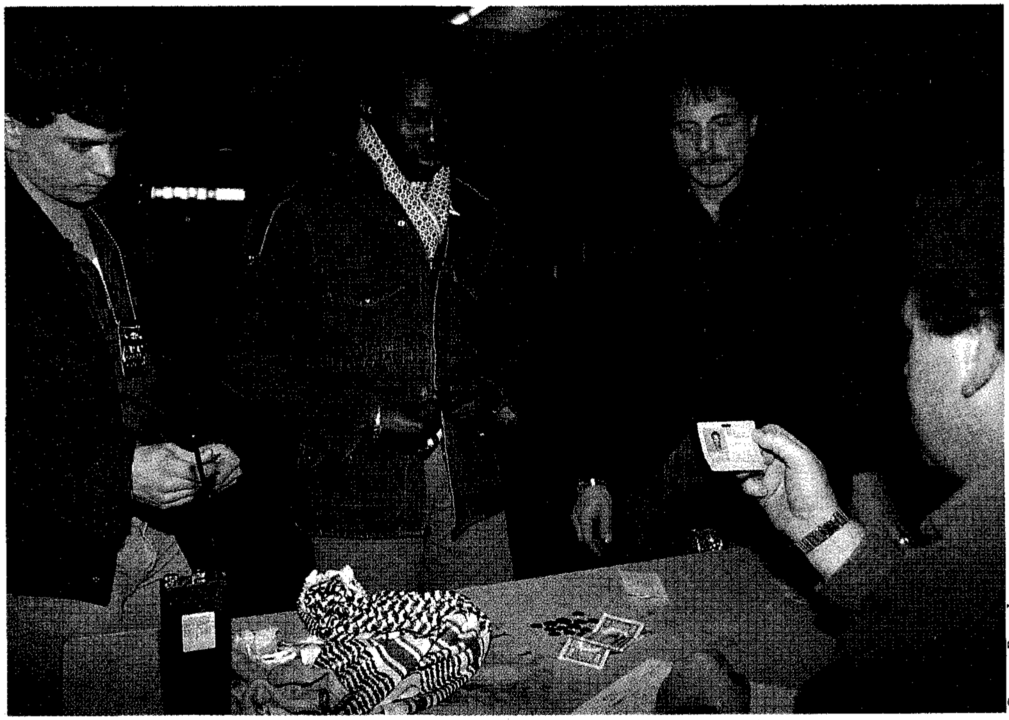
“I know it’s an acrylic, what do I look like?” says a thirtyish woman from California who buys a black scarf. “But I’m cold and it only costs $5, so what’s the difference?”

Peddlers of every kind have been a common sight since soaring commercial rents pushed mom-and-pop stores out of midtown, creating a market for cheap goods sold on the street. But in many ways, the Senegalese are different from other vendors. For one thing, they look more like a group. They often work just a few feet apart from one another, quietly selling exactly the same stuff.

“A lot of us are scared being here,” says Fama. “The language is strange, it’s cold, and the streets are not like the ones we know. It’s better to be quiet and stay together.” But that insularity also serves to protect the group. Author Gay Talese was walking up Madison Avenue when he noticed a kind of self-preservation ritual in progress. The Senegalese peddlers who lined the blocks from about 65th to 76th Street had suddenly stopped doing business and started to pass a message. “Heads were turning from left to right, like a crowd watching a tennis match,” Talese says. “Word was traveling uptown. I couldn’t understand what they were saying, but there was a sense of urgency in their voices. They weren’t paying attention to the pedestrians anymore. They were watching the streets as though a thundering herd was on the way.”

Within minutes, the peddlers had packed up their goods and headed for the side streets. By the time the herd of police officers arrived, the Senegalese were all gone. “I thought to myself, They’re quick learners,” Talese says. “They will do well in Manhattan.”

WHEN FAMA CAME here three years ago, the idea seemed simple: work hard on the streets and return to Senegal as an important businessman. He was leaving a bad situation. His hometown, Touba, 100 miles from the capital city of Dakar, was suffering from the same drought and unemployment


Contact Press Images

CRACKDOWN: *Police pressure has kept many peddlers off the main streets.*

problems that were affecting the rest of Senegal, a former territory of French West Africa that became independent in 1960. His family members were Mourides, followers of a Muslim sect that stresses hard work, but his father's trade, peanut farming, was in decline. So Fama decided to help support his mother, two brothers, and two sisters by becoming a *bana-bana,* or street peddler.

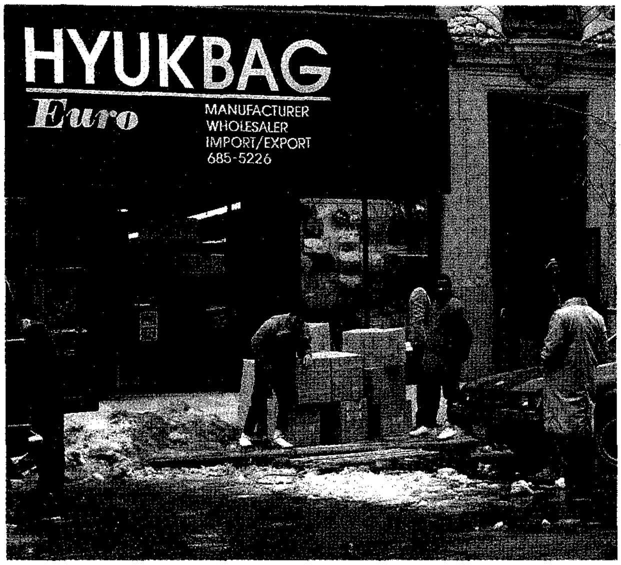
For years, peddlers had flourished in Dakar, where streets are filled with newsstand-size booths selling cosmetics, shoes, and other products. Successful vendors can buy a booth for $3,000, but there are limits to money and supplies in the local markets. By the 1980s, many had discovered it was easier to finance their ambitions by first working in Paris, Italy, or New York. Besides, says Fama, "young people from Senegal want to see the world before they go home to stay."

So Fama borrowed $2,000 from family and friends and applied for a nonimmigrant visa, good for three months, at the American embassy. About 40 percent of the applications are turned down, but Fama's papers were in order and he had enough money to prove he had legitimate business reasons for going. He spent about $450 for a one-way trip on Air Afrique and landed at Kennedy airport on a cold night in January 1984. "I was very nervous," he says. "I did not know anybody in New York. But I got a nice cabdriver. He took me to a hotel in midtown and only charged me $25."

Within a few days, Fama began to get his bearings. He found a group of peddlers from Senegal on the street who were happy to teach him what they could about the city. He got a small, bare room at the Bryant Hotel, on 54th Street and Broadway, that he shared with two other peddlers; each man paid $12 a night. By visiting the trail of wholesale stores run by Chinese and Korean immigrants between 23rd and 31st Streets on Broadway and in Chinatown, he also learned how to buy merchandise to sell on the street. "You go from one store to the other and learn which ones to use," Fama says. "You get twelve umbrellas for $18, that's good. I sell them for $4 each on the street. I buy watches for $15 each, I sell them for $20. You find out what you can do well, then you do it."

Fama did fairly well for a while. He found a block in the West Thirties where the police didn't bother him too much. On a good day, he claims, he could make a $30 profit. That isn't much, especially considering that some peddlers take in $100 to $200 a day, but, Fama says, "they've been doing it longer, they know more than me. They know to watch television and listen to radio to find out when it's going to rain, so they bring umbrellas. I have to learn." Still, he managed to send about $40 a month home to his family.

Fama then began thinking about another goal. He'd met a group of Senegalese traders who practiced a higher class of salesmanship. They would fly into New York once a week, buy crates of television sets, cassette players, and radios, and then fly back to Dakar a few days later to sell them at a 40 percent markup in the larger stores. "I wanted to do what they did," Fama says.



THE JET SET: *Traders load up for the trip home.*

Last year, though, things turned rough for Fama. Police began to confiscate his goods on a regular basis and gave him $100 summonses for peddling without a license. When he wasn't able to produce identification, he was arrested and had to spend two nights in jail.

He was luckier than some of his friends, though. "One Senegalese guy, a friend of mine, was on 37th Street and Fifth Avenue, selling with me one day," he says. "When the police came, he got very scared and he ran into the cars on Fifth Avenue. A car hit him and he died. Very sad."

But Fama stayed on the streets. There was still some reason to have hope. Just a month ago, he saw a story in the New York *Times* about a peddler friend named Cheikh Ndiaye who had returned to Senegal as a hero. Other aspiring peddlers were asking him for advice about New York and admiring his success.

'DID YOU SEE THIS?" IRA Neimark asks, holding up a clip of the story about Ndiaye. "Now I know where these guys are coming from."

In his oak-paneled eighth-floor office at Bergdorf Goodman, Neimark rises from his chair and goes over to the window overlooking the 59th Street plaza at Fifth Avenue. "Look at this," says Neimark. "We raised $100,000 to renovate that plaza, and we've spent more than $15 million redesigning Bergdorf Goodman so that it remains one of the best stores in the world. And then these peddlers come here from Senegal and open their blankets in front of the store like Judy Garland and Mickey Rooney: 'Hey, let's put on a show.' It's just wrong."

However, on this clear January afternoon, Fifth Avenue is virtually free of the peddlers. Most have been chased away by the police crackdown of the past few weeks. "It's true, the mayor and the police have done a marvelous job," Neimark admits. "It might have even been overkill, but we appreciate it. The question is, What happens now?"

Along with several other prominent business people, Neimark led the attack on the peddlers and the city's inability to keep them off the main thoroughfares. Although he had to apologize to the mayor of Istanbul for some of his earlier remarks—"May God not let Istanbul look like New York," Mayor Bedrettin Dalan replied—Neimark is insistent about a number of other points. "Almost everything about the peddlers is wrong," he says. Worst of all, he adds, there is the damage they do to the image of Fifth Avenue. "The issue is, Who maintains the standards? Once Fifth Avenue goes, it won't come back."

The subject was elevated to the level of major controversy when Neimark and the others began to blame Mayor Koch directly. "The mayor is in sympathy with the peddlers because his father was a peddler," Neimark said at a press conference in December.

Trump, who had been watching the growth of the peddler phenomenon from his office a block from Bergdorf Goodman, was just as harsh. "The mayor is not doing his job with the peddlers," the real-estate entrepreneur said. "Management of this situation is horrible, it's atrocious."

Koch was quick to return the fire. "I'm fed up with that kind of criticism," he said. "It comes with little grace [from] Donald Trump and the people who stood with him. They should be supporting what we're doing, not knocking what we're doing."

In fact, the city and other government agencies have been trying to get rid of the peddlers for almost three years, without much success. In the spring of 1984, the

EBB AND FLOW: *After being shut down, peddlers move to new areas. "We've got budget problems as it is," says a city official. "The question is how much attention we can devote to this one issue."*

police and the Federal Immigration and Naturalization Service staged a joint sweep against street peddlers, and 75 Senegalese were deported. But the action was expensive and was not repeated.

"Which of these do I let go to work the Senegalese?" an immigration official asked. "Murderers and drug peddlers?"

Last year, the police tried another strategy. They arrested 105 Senegalese peddlers in a major campaign against vendors without proper identification. But a Criminal Court judge ruled that the operation was "discriminatory" and that the laws were being enforced selectively against the Senegalese. The police had to change their tactics.

Around the time that Trump, Neimark, and the others brought their power to bear, the city started an all-out anti-peddler drive. More than 100 officers from the Police Department and other city agencies were assigned to roam the streets, issuing summonses, confiscating merchandise, and making arrests when possible. Over 13,000 confiscations were made, and shortly after New Year's, there were only two peddlers left on Fifth Avenue between 42nd and 59th Streets.

"It's absolutely night and day," Trump declared. But the city's operation cost as much as $17,000 a day in overtime, and it is doubtful that pressure can be continued. Already, a few peddlers are starting to show up in such areas as Broadway in the Seventies and Nassau Street. "We've got tough budget problems as it is," says Barbara Gunn, the mayor's chief of operations. "The question is how much we can devote to this one issue at the expense of other things."

THE PHONE IS RINGING ONCE again at the Bronx apartment where Fama lives now. His roommate Serigne (not his real name) lumbers over and picks it up. Serigne, 34, a schoolteacher from Dakar, has a thoughtful expression and round cheeks that make him look like a Senegalese Wallace Shawn. He has become a mentor to many peddlers in the city. He tries to help them with their housing and legal troubles, and until recently, he was teaching classes in English in the hotels where vendors stay. He also threw in advice on socializing.

"I told them to stay away from the prostitutes," he says. "Many of the men are here for two years without their wives and families. But I said, 'If you get AIDS and die, you won't be sending any money home.' "

But tonight, Serigne is dealing with a different type of anxiety. The peddler on the other end of the line has been arrested and is worried he won't be able to pay his rent. Serigne speaks to him in Wolof for ten minutes and then rejoins Fama and two guests, who are sitting on the floor at a metal dinner tray full of *thieboudjene* (rice, fish, and vegetables mashed together). There is hardly any furniture in the room, just bare mattresses, a television, and a tape recorder. "I believe optimism is a necessity," Serigne says glumly as he crosses his legs, takes his spoon in his right hand, and scoops his food into a ball in his corner of the tray. "But after a certain point, it's just so much intellectual masturbation."

Like most other Senegalese in the city, Serigne has been hurt by the crackdown on the streets. His students can no longer afford to pay him $10 a week each for the lessons, but he claims his concerns go beyond that.

"The Senegalese people are just trying to find a way to support themselves," he says. "We have found it almost impossible in our own country, and that is why we've gone on to Italy, France, and now New York, trying to establish an international trade. But the same problems and rumors have come up everywhere we've gone. The world is only so large, and there are only so many places we can go. If we are turned away again, some people might try to go to Australia and Japan, but ultimately, Senegal could become another Third World country that turns against the United States."

Fama listens to his teacher friend for a while, but soon his attention drifts and he switches on a tape of Madonna singing "Open Your Heart."

"What I would miss the most from New York," he says after a minute, "is Tropicana orange juice."

Serigne laughs loudly when he hears this. "Of course," the teacher says, "some people will try to stay here and work to improve their situation at almost any cost."

ON HIS WAY TO WORK THE next day, a dry, cold Wednesday, Fama stops on the northwest corner of 29th Street and Broadway, where 25 Senegalese men have gathered. On the sidewalk, there are dozens of large orange-and-white boxes containing radios and color-television sets made by JVC, Philips, and Sanyo.

At noon, two rented trucks pull up to the curb and the men begin loading their boxes onto them. Fama stands by with two other peddler friends, watching carefully and a little enviously.

"They traders," he says. "They go home now."

Most of the traders had arrived from Senegal on Saturday. They spent the next few days buying goods from electronics wholesalers around 14th Street. An industrious trader can find ten televisions for $500 each and then pay $80 to get each one through Customs in Senegal. There he can sell all of them for $800 apiece within three days. Minus the $600 for a round-trip ticket, he can easily clear $1,600 in a week.

As a group, the traders wear more expensive clothes than the peddlers, speak more French than Wolof, and look more relaxed. One of them, a tall man in a beautiful maroon leather jacket, goes up to Fama, shakes his hand, and slaps him on the back. He will be taking a dozen twenty-inch color TVs back to his large-scale store in Dakar, and he will return to New York next week to buy more.

"Au revoir," the trader says with a laugh.

He starts to say something else, but he is interrupted by a smaller, stout man in a ragged beige jacket. The man is a failed peddler asking if the trader can give him a ride to the airport. Fama gives the failed peddler a sympathetic look and puts a hand on his shoulder. "He have very bad luck," Fama says. "He come to New York just before Christmas, when all the cops show up. He come with $1,000. Now he has nothing. The police take his stuff and lock him up. Now he has to go home. It didn't work out for him."

By one o'clock, the trucks are loaded and the trader agrees to give the failed peddler a ride in his livery cab. Fama stands near the curb clutching his knapsack full of watches and waves good-bye as the cars and trucks pull out into midday traffic.

"I'd like to go with them," Fama says as he heads back to his sales spot on Seventh Avenue. "But I can't. I will someday, but now I just have to keep working. I can't go home before I do good here. I have to make [at least] enough money to buy a ticket back."

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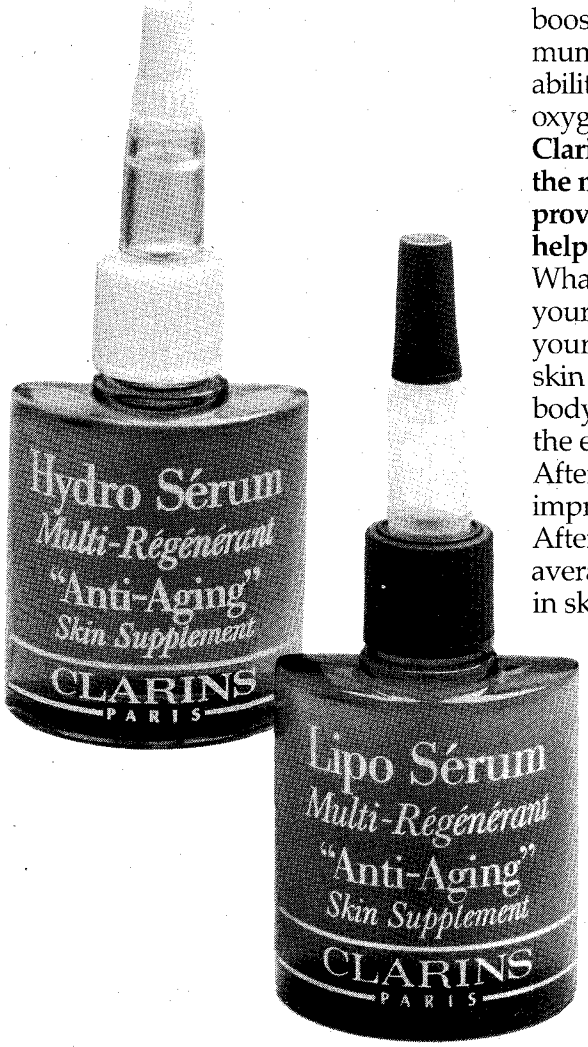

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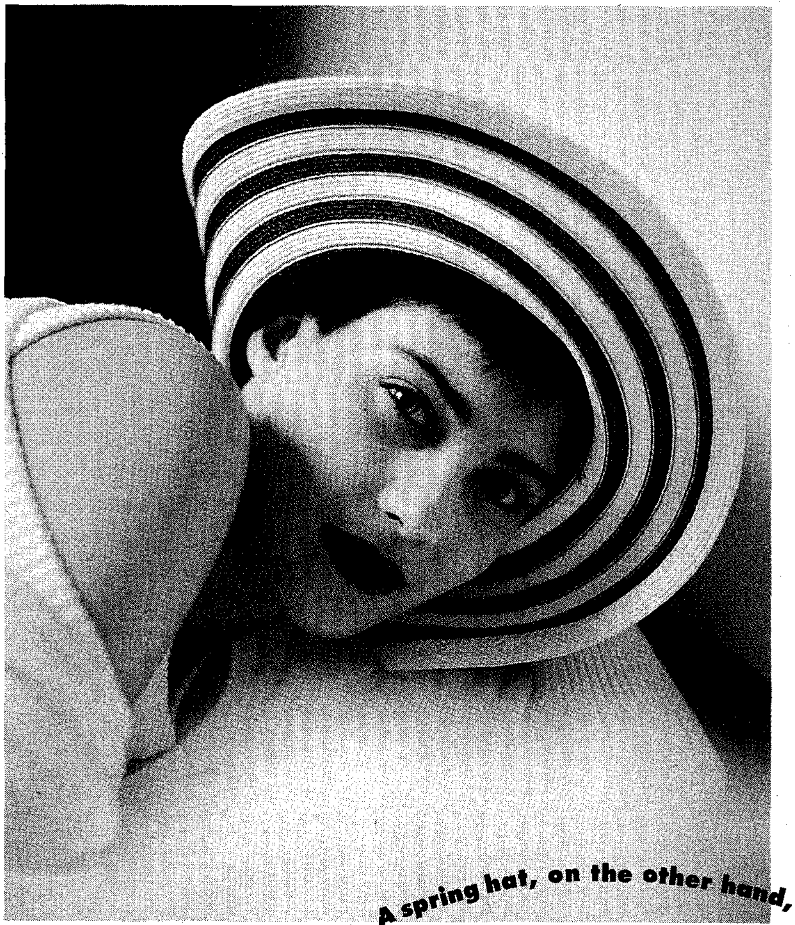
HATS ON!

BY
WENDY
GOODMAN



Straw hat by Patricia Underwood, $238 at Barneys New York; cotton-knit dress, $150, and cardigan, $150, by Adrienne Vittadini, at Saks Fifth Avenue in mid-February. Model: Mitzi Martin of BethAnn Management.

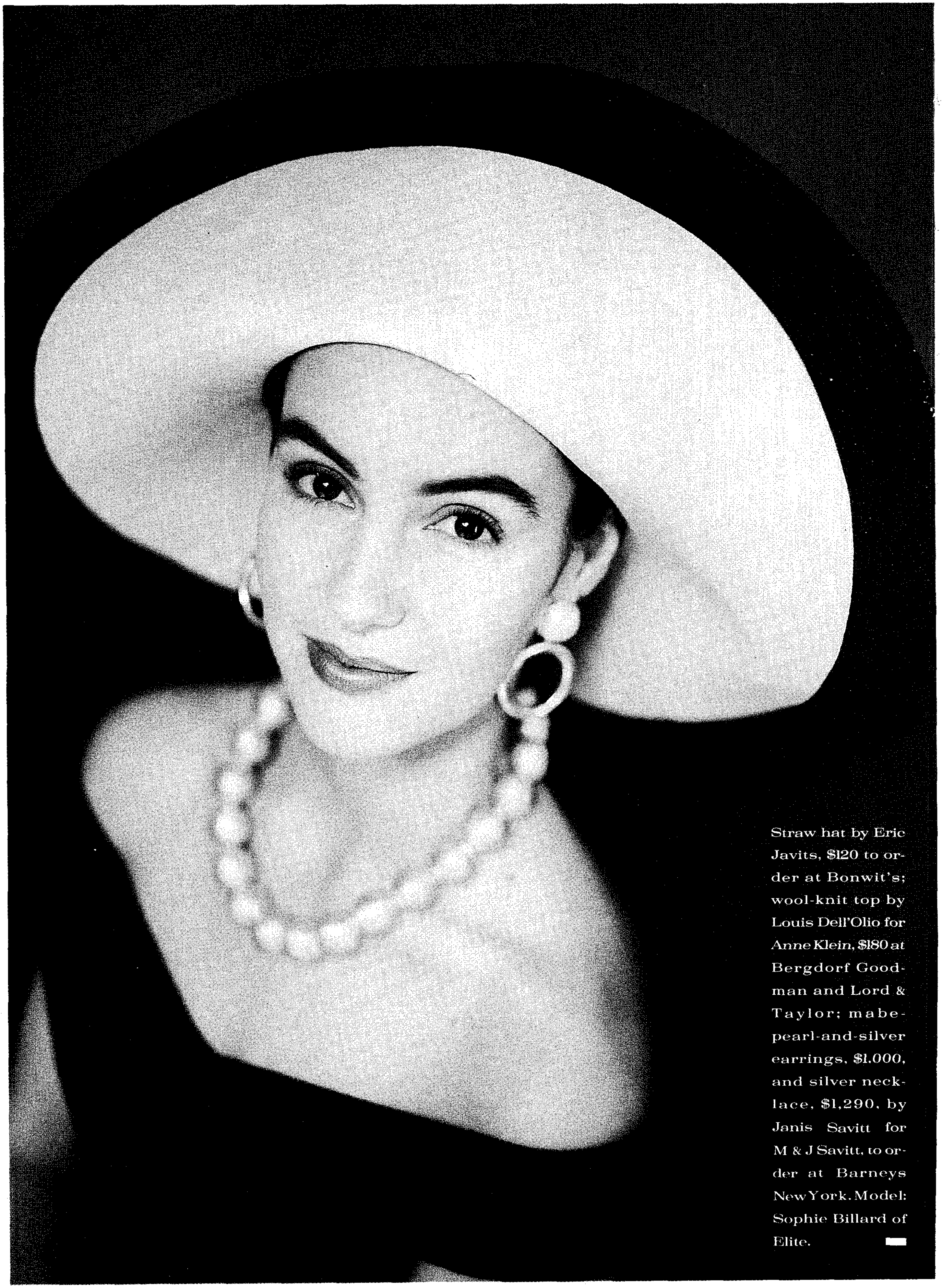
Hair: Ayo for Bumble & Bumble
Makeup: Jacqui Lefton for Gad Studio
Fashion associate: Valarie Ebeier
Fashion assistant: Catherine McCulloch

Let's face it: A winter hat is a necessity. A spring hat, on the other hand, **is fun—and this year's crop is especially** **lighthearted. There's the crisp charm of an old-fashioned** **boater, the pure pizzazz of red and white stripes... and elegance, too, in a romantic broad-brimmed sweep of a hat. Here, three straws** **in the wind for spring.**

PHOTOGRAPHED BY JUST LOOMIS

Illustrated by Anders Wenngren.

Straw boater by Jeffrey Moss, $120 at Lee Anderson (23 East 67th Street); wool-knit cardigan jacket by Louis Dell'Olio for Anne Klein, $320 at Macy's and Saks; wool-jersey shirt by Louis Dell'Olio for Anne Klein, about $220 at Bloomingdale's and Bonwit Teller; lacquered-wood earrings by Cimabue, $35 at J. Antonio (39 Christopher Street). Model: Clare Hoak of Click.



Straw hat by Eric Javits, $120 to order at Bonwit's; wool-knit top by Louis Dell'Olio for Anne Klein, $180 at Bergdorf Goodman and Lord & Taylor; mabe-pearl-and-silver earrings, $1,000, and silver necklace, $1,290, by Janis Savitt for M & J Savitt, to order at Barneys New York. Model: Sophie Billard of Elite.

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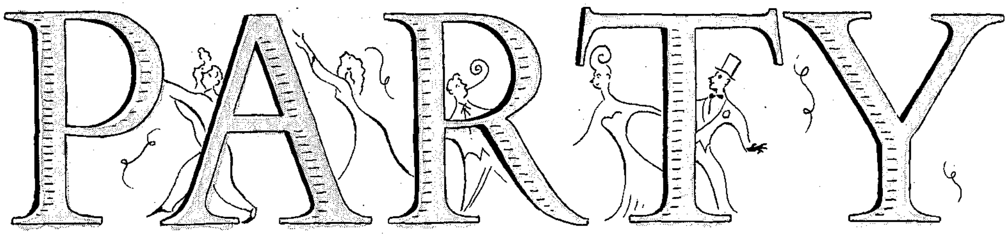
GREAT NEW PLACES TO HAVE A PARTY



BY BARBARA COSTIKYAN

NEW YORKERS—SOCIABLE PEOPLE WHO LIKE TO ENTERTAIN WELL—ARE ALWAYS CONfronting this reality: For major celebrations (weddings, bar mitzvahs, fiftieth-anniversary or eightieth-birthday parties), there's no place at home. Charities and corporations, too, are always looking for impressive settings in which to entertain large groups; staffers frequently call *New York* to ask, "Where can we hold a party for 1,000 people?"

The following write-ups give an indication of the look, mood, and style of 28 party spots that are, variously, formal, casual, offbeat, or nautical (that is, charter yachts, paddle wheelers, and steamers that ply the East and Hudson Rivers). Some places—the great museums, for instance—can look stony and stern unless a creative designer emphasizes their architectural strengths with lighting and flowers and props. Accordingly, we note several designers who can accomplish dramatic—even breathtaking—transformations.

This article, which focuses on settings for parties of 100 guests or more, will be followed next week by a list of restaurants, clubs, mansions, gardens, historical monuments, and yachts that would be perfect places to hold more intimate celebrations. (*Note:* Unless otherwise specified, 8.25 percent sales tax must be added to all fees.)

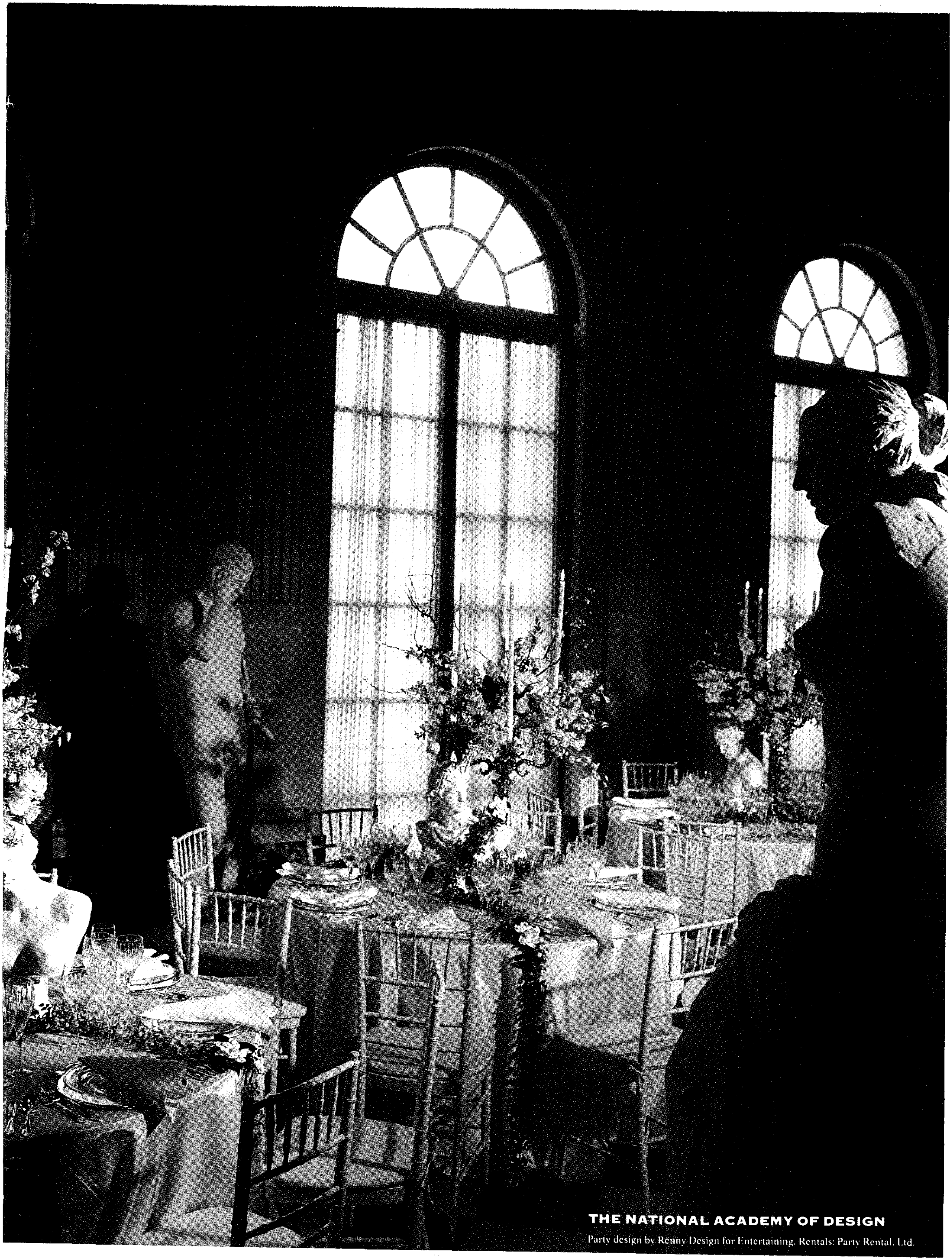
FORMAL

A FORMAL DINNER-DANCE AT THE **NATIONAL ACADEMY OF DESIGN**, WITH ITS PARQUET floors, creamy walls, and nineteenth- and twentieth-century American realist paintings, takes you back to New York's patrician past.

A recent gathering at the academy—200 guests, the women in long, straight gowns, the men earnest and elegant, the talk low and decorous—looked like a tableau from an Edith Wharton nov-

ILLUSTRATED BY BRIAN CRONIN

Wheeler Pictures



THE NATIONAL ACADEMY OF DESIGN

Party design by Renny Design for Entertaining. Rentals: Party Rental, Ltd.

PHOTOGRAPH BY HANS NELEMAN

el. No wonder; the building was redesigned back in 1915 by Ogden Codman Jr., who, with Wharton, wrote *The Decoration of Houses.*

The academy has four floors, two of them connected by a grand, winding marble staircase; a group of 200 or more may take over the whole building, and guests can move up and down the staircase and a back stairway (or use the elevator) to visit all the galleries. A jazz trio or a brass quintet would be appropriate here; rock is forbidden in the academy (so is smoking).

A corporation may hold a cocktail party for up to 300 or a seated dinner for up to 200 at the academy (it is not available for private parties). A particularly appealing setting for cocktails is the B-4 gallery, with its extraordinary collection, including Richard Caton Woodville's *War News From Mexico,* in which men crowd around a newspaper reader in a small town in the 1840s.

Dinner is served in several connecting galleries on the second floor: in the Stone Room, with its plaster-of-Paris statuary; the Oval Room, another gallery; and the Paneled Room, with French windows that face Central Park (guests can dance in a nearby gallery).

The kitchen has a Garland stove, Traulsen refrigerator, large ice machine, and dishwasher. There's a huge space where the caterer can set up.

Parties may be held any night except Tuesday, from 6 P.M. to the wee hours. A $5,000 contribution entitles the corporation to hold one event. For the $2,000 membership fee, however, it can hold an unlimited number of functions in the membership year for $4,500 each. The fee, a portion of which is tax-deductible, covers the services of an academy director and the use of the building for a four-hour period that includes cleanup time (the caterer may set up earlier in the day). A fee of $250 is charged for every hour the space is used beyond four hours. No events can be held when exhibitions are being changed. The in-house caterer is Victoria Kirsten (517-7766).

The National Academy of Design, 1083 Fifth Avenue, near 89th Street (369-4880). Call Stephen Shapiro. There is no sales tax. No credit cards.

CENTER TWO AT THE **INTERNATIONAL DESIGN CENTER OF NEW YORK,** ONCE THE AMERIcan Eveready Building (a battery factory), is now a building full of showrooms for the design trade. The party space at Center Two is a 123-foot-high atrium with eight balcony levels. It has been compared to a cruise ship; it has also been described as sterile. But high-tech lighting can transform the atrium a zillion ways, while ornaments, balloons, and flowers suspended from the four catwalks above will make the space wildly festive.

Center Two, which is in Long Island City, has seen spectacular parties—"productions" is the better word—this year. In November, when Bill Moyers received the Spirit of Liberty Award at a dinner-dance for 650 given by People for the American Way, cocktails were served on three levels overlooking the atrium. On one floor, there was Tex-Mex food. On another, New England food, with a seafood bar, smoked fish, and swordfish brochettes. On a third, New York food, including Chinese dumplings, sushi, latkes, and beggar's purses. Guests took the elevators down to the atrium for loin of veal, wild mushrooms, and potatoes Anna. The caterer worked from a screened-off area, using field ovens; the center has no kitchen facilities. For the event, a lighting consultant bathed the space in pink and lavender.

A group of up to 650 people can rent Center Two for dinner and dancing any night from 6 P.M. on; the party can continue all night. The charge is $3,000 per night, but an extra night is often necessary for special lighting and carpentry work. You will pay additional charges for a security crew, maintenance men, parking-lot attendants, and electricians to oversee the lighting engineers if you decide to enhance the dramatic space with special effects. Also required: a security deposit of $5,000 to $25,000, depending on the number of people and the extent of decoration and carpentry work performed.

Ronnie Davis, of Washington Street Cafe Caterers, wouldn't quote the price of the food for the Moyers event, saying it was partially a charitable donation, but he said that a similar dinner for 700, including the three kinds of canapés, an entrée, salad, dessert, coffee, a five-hour open bar, and house wines with the meal, would cost $150 per person. Add to this a 20 percent gratuity to cover the services of 100 waiters. For smaller events, the price per person would be higher.

Center Two at the International Design Center, 30-20 Thomson Avenue, Long Island City, New York (718-937-7474), is available for parties seven nights a week. Call Liz Bruder. No credit cards.

THE SPLENDID TURN-OF-THE-CENTURY GRAND BALLROOM IN THE **PUCK BUILDING** IS ALWAYS in demand for weddings, formal dances, cocktail buffets, and fashion shoots. Two more vintage spaces have recently opened in the building. Both are beauties.

Seventh Floor North, scheduled for completion in mid-April, is now available for parties, although its caterer's area and rest rooms are incomplete. Seven North has the same shining floors and arched windows as the main-floor ballroom; from these 28 windows (14 on each side), there's a twinkly view of the city. Inside, the light is dramatic because there are five skylights. Seven North can hold 400 people for a seated dinner with dancing ($3,500 for a fifteen-hour period) or 550 without dancing ($4,000). By mid-April, Seven North will have a stock of tables and chairs that may be rented.

Ninth Floor South also has two sides with arched windows, which provide a view of the Brooklyn Bridge, and there are support columns with intricate grillwork bases. Nine South holds 200 to 250 for cocktails and 150 for a seated dinner. There are dressing rooms and an assembly area for a caterer. The big problem is the entrance: Guests must walk through narrow hallways and past a shabby front desk. But the ballroom itself, with its century-old grace, makes up for that. Nine South may be rented for fifteen hours for $2,500.

Seventh Floor North and Ninth Floor South in the Puck Building, 295 Lafayette Street, are available for private parties seven days a week through On His Majesty's Service (925-7766). Call Christine Newman. There is no sales tax. No credit cards.

FEDERAL HALL, SQUEEZED IN AMONG WALL STREET'S BIGGEST BUILDINGS, LOOKS MORE like a toy temple than a place to hold a dinner-dance. But inside, in its marble rotunda, you'll be surrounded by coolness, calm, and beauty.

This gracious building, completed in 1842, is set on the very spot where George Washington was first inaugurated. The architecture is Greek Revival with Roman flourishes. There's a drop-dead dome, which lighting experts love. Some spot it with pale pink to dramatize its rosette reliefs; others bathe it in blue and project star shapes onto it for a patriotic theme. Splashy flowers aren't right in this space; the arrangements should be classic and simple. At one party, tall flowering trees framed the painted iron doorways and small bouquets were placed between the marble columns. Balloons—not exactly Greek Revival—haven't been allowed in the building for some time.

Drinks may be served in the second-floor galleries, overlooking the rotunda, which guests will circle, glasses in hand. One problem: Federal Hall has no suitable kitchen. Still, the spacious bookshop can be used for setting up.

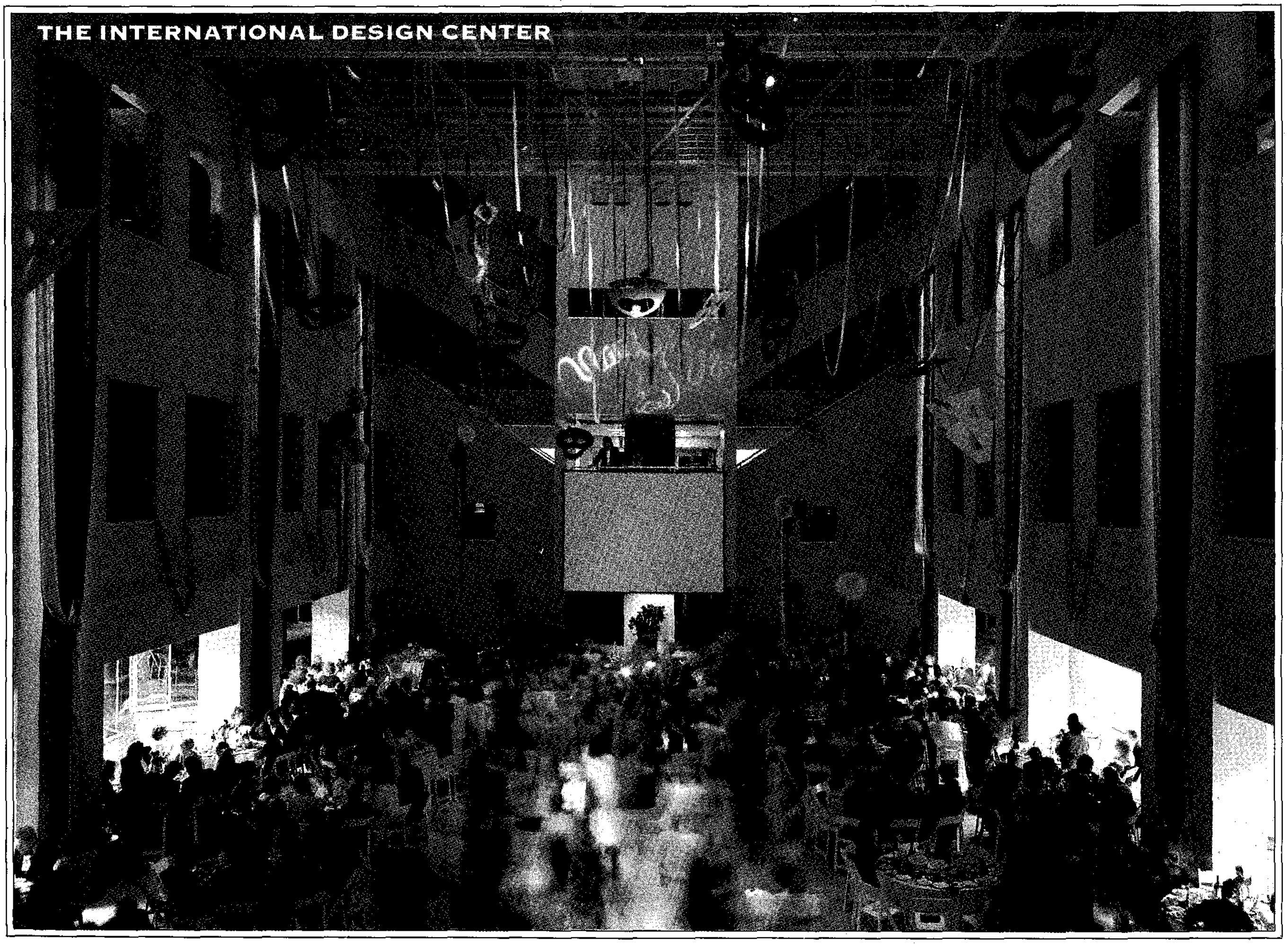
Everything has to be brought into Federal Hall—tables, chairs, china, glassware. So why not call Props for Today (page 63) and rent some old tureens and some antique blue serving platters (English, circa 1838), or an old French country table for a buffet?

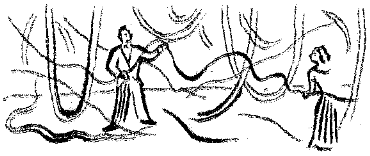
A group of up to 450 may use Federal Hall for a cocktail reception, and a maximum of 220 may use it for a seated dinner-dance. Individuals, nonprofit organizations, and businesses may hold events in the hall; contributions to cover the government's costs for the event are expected. (A portion of the contribution is tax-deductible.) The space may be used Monday through Friday from 5 P.M. to midnight, Saturdays and Sundays for any nine-hour period (no more than five hours for a party, the rest of the time for setup). A piano is available upon request, and National Park Service rangers will provide security for the building. The caterer is responsible for all cleanup.

Federal Hall National Memorial, 26 Wall Street (264-8854). Call Walter Tegge or Kathy DeHart. There is no sales tax. No credit cards.

“WHAT THE PLAZA-ATHÉNÉE IS TO PARIS AND THE CONNAUGHT IS TO LONDON, we, the **Stanhope**, are to New York,” beams a staff member. The hotel, whose public rooms were closed last year for a $26-million renovation, reopened in December.

The upstairs banquet rooms are done in Louis XV style, with trompe l'oeil woodland scenes, champagne-colored





SPECTACULAR

Special lighting can turn Center Two's soaring atrium (eight balcony levels) into a wildly festive setting for a party.

PHOTOGRAPH BY TIMOTHY HURSLEY

walls, and windows elaborately dressed in Austrian shades, with pouffy side swags tied with rosettes. The baroque flatware is French, the cut-crystal stemware German, the white table linen Irish. There's something pretentious about all this formality; everything looks too *new*. The space needs a few glorious, worn-looking antique pieces to give it an old-world feel.

One of the meeting rooms—Suite V—has particularly graceful dimensions (it seats 75). For a large black-tie dinner recently, it was opened to the other room facing Fifth Avenue. The suite did look beautiful. The host had chosen deep-toned claret and forest-green silk-moiré tablecloths, which provided warmth. The hors d'oeuvre were impeccable. A shellfish bar with a shucker was set up in a downstairs public room (a similar arrangement can be made in the banquet suite), and tiny mounds of steak tartare and smoked salmon were passed.

For a party, good choices are the Belon oysters, the very good appetizer of sweetbreads, a chateaubriand with mixed vegetables, a salad, and, for dessert, chocolate torte.

The Stanhope's private suites can hold from 50 to 275 people for cocktails, or up to 220 for a seated dinner with cocktails and dancing. Guests may use the suites for up to five hours. A dinner, which includes a five-hour open bar, an oyster bar, passed hors d'oeuvre, appetizer, soup, entrée, salad, a cheese course, dessert, coffee, and house wine, costs $175 per person. Add 20 percent for gratuities. Mr. Richelieu, the house florist, says that the average price of his centerpieces is $85.

Private rooms at the Stanhope, 995 Fifth Avenue, at 81st Street (288-5800), are available for events (breakfast, lunch, or dinner) seven days a week. Call Nicholas Type or Kathy Pomerantz. A.E., C.B., D.C., M.C., V.

PEOPLE LOVE THE **TERRACE'S** CALM, TRADITIONAL FORMALITY AND THE STRIKING NIGHTTIME views from its sixteenth-floor wraparound windows: Since the restaurant stands at a particularly high point on Morningside Heights, all of the bridges connecting the outer boroughs to Manhattan are visible. What you see is like the view from an airplane minutes before landing—only steadier.

The house provides flowers at every table, *without charge*. The floor plan is perfect, because there is lots of flow-through space with no bottlenecks or nasty little corners. Guests step off the elevator into a vestibule with mirrored walls, a love seat, an antique desk, a separate checkroom, and a profusion of flowering plants.

Cocktails can be served in the Greenhouse, a long, narrow, tunnel-like room dominated by a handsome oak bar under a glass roof. The adjoining dining room seats 160 for dinner and has a small dance floor.

The house owns an antique golden harp; the staff can provide a harpist for $70 or make arrangements for a chamber-music group that will cost about $350 for the night.

The Terrace serves French food of high quality. At a recent cocktail party, the Scotch smoked salmon was excellent. The vegetables are also top-notch, so plan on the asparagus vinaigrette as a first course. Avoid anything en croûte for an entrée; at a recent dinner, the crust went soggy. The fillet of beef is tender, and so is the rack of lamb without its herbed crust.

A group of up to 160 can rent both the dining room and the Greenhouse for dinner and dancing; afternoons and evenings, the Greenhouse may be rented separately for cocktails for up to 125, or a seated dinner for 60. The charge for a three-course dinner, which also includes assorted canapés (with smoked salmon), appetizer, entrée, salad, dessert, and one-hour open bar serving premium brands and house wine, is about $100 per person, about $105 with a cheese course. This includes the 18 percent gratuity and the sales tax. A buffet dinner with assorted canapés, three entrées (meat, fish, and fowl), pasta (or rice), salad, cheese, and dessert, is $52 per person, but does not include an open bar or house wine.

There is an additional charge of $300 to have the restaurant set up for a ceremony or special event, $400 for valet parking of an unlimited number of cars in a nearby garage, and a charge of $100 for coat checking for up to 120 guests or $130 for a larger group.

The Terrace and the Greenhouse, 400 West 119th Street (666-9490), are available for private parties Saturdays and Sundays from noon to 5 p.m., Mondays from noon "till the party's over," and Sundays from 6:30 to 11:30 p.m. The Greenhouse is available Tuesday through Friday from noon to 5 p.m. and Tuesday through Thursday from 5 p.m. till the party's over. Call Donald Jonas or Nada Bernic. A.E., C.B., D.C., M.C., V.

PEOPLE WHO CAN'T GET INTO **NELL'S** DURING ITS REGULAR HOURS (10 P.M. TO 4 A.M.) CAN HAVE their own parties earlier in the day. But having a private party at Nell's doesn't automatically admit one to the club later on. That's the nightclub's silly snobbery.

Nell's looks nicest when the lights are low. Why not have a black-tie benefit cocktail party for 200 before the opera, with buses waiting outside to take everybody to the Met? Maybe a tea, with cucumber sandwiches, a stride pianist, and lots of scotch. Maybe a corporate cocktail party with deals made in dark corners (Nell's is certainly *dark*). Or consider a jazz brunch on a Sunday in May, the women in silk dresses and everybody drinking Singapore Slings.

Nell's looks like the manor house of an English lord whose inherited furniture has never been reupholstered—that's the aristocratic look. The main room has clusters of sofas and chairs covered in faded damask; a mahogany bar and barstools covered with damask throws span one wall. Oriental rugs are scattered about, mirrors and oil paintings are massed on the walls, ceiling fans rotate languidly overhead, and there are café tables near the bandstand, where the Jimmy Lewis Trio often plays soft jazz. Down the stairs, there's another lounge area with walls covered in billiard-table green. Adjoining the lounge, there's a dancing room. The D.J. booth looks like a church pulpit.

Party menus are tailored to each event. A recent cocktail buffet for 500 provided six kinds of passed hors d'oeuvre—smoked salmon, macadamia chicken, prosciutto and melon, potato skins filled with caviar and sour cream, etc.—and then a buffet with poached salmon, blackened steak, hot potato salad, a mélange of vegetables, a green salad, and several different kinds of pastry. The price per person for that party was $85.

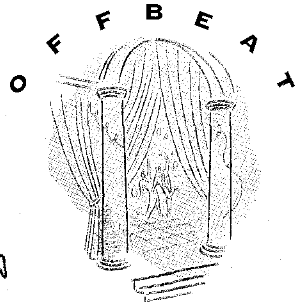
A group of up to 500 can rent Nell's for cocktails with passed hors d'oeuvre and a buffet. Cocktails (a two-hour open bar) and a buffet of fish, poultry,

Party design by Renny Design for Entertaining. Rentals: Party Rental, Ltd.

beef dishes, vegetables, pastries, and coffee costs $70 to $90 per person. Seated dinners or brunches for 120 to 150 people begin at $150 per person for passed hors d'oeuvre, a one-hour open bar, house wine, and a three-course meal with appetizer, entrée, vegetable, potato, salad, dessert, and coffee. Add 20 percent for gratuities. The price for music by the Jimmy Lewis Trio or a similar group is $350 for the duration of the party. A D.J. will play records in the downstairs lounge for $125.

A cocktail buffet can begin as early as 5:30 P.M. and end as late as 9:30. Brunch can begin at noon and end at 4 P.M.

Nell's, 246 West 14th Street (675-1567), is available for private parties seven days a week. Call Edward Youkilis. A.E.



STRINGFELLOWS HAS A PERFECTLY DELICIOUS SPLIT PERSONALITY. THIS RESTAURANT LOOKS LIKE A sleek thirties supper club, with Art Deco steel railings, lots of marble and mirror, and dining chairs in a luscious salmon-pink leather—all of this producing an effect of civilized self-indulgence. But those party guests who don't know about the hidden disco are in for some joyful jolts, as were the 125 formally dressed people who attended a birthday bash there last month.

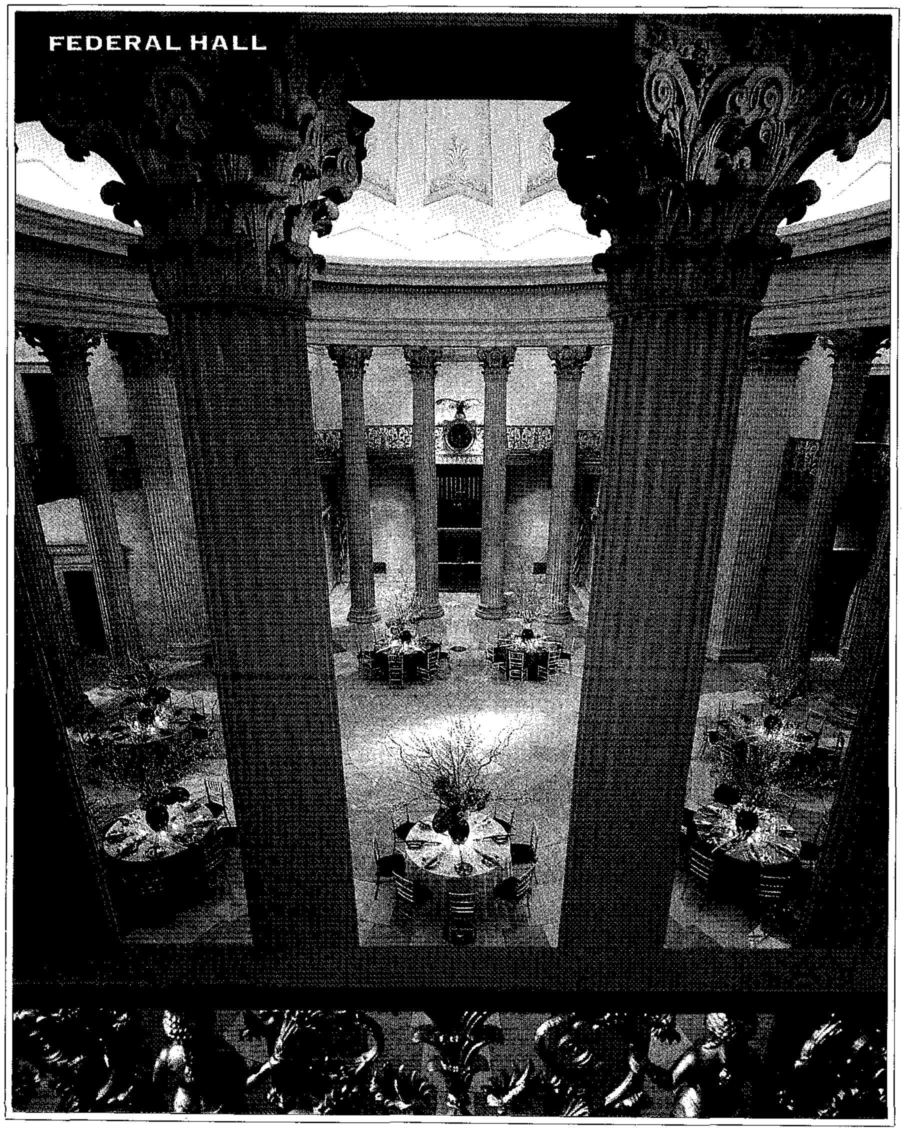
First they had cocktails and passed hors d'oeuvre in the wide bar area. Then everybody sat down to dinner. Everything was subtle and subdued. But as the salad-and-cheese course was finished—*surprise!*—overhead, *everywhere,* the thundering tones of the *1812 Overture.* As the music grew louder and louder, two large mirrored doors at the end of the room slowly opened; purple, blue, and pink lights shone forth; smoke poured out; and lo—the Butterfly Room, the disco, was revealed. (The name refers to the lighted butterfly forms beneath the glass dance floor and to the dress of the waitresses, who are decked out, in pink body stockings, to look like butterflies.) Then a huge birthday cake was wheeled into the dining room. The *1812* segued into modern stuff, and people drank and danced all night.

The opening-of-the-doors spectacle doesn't have to be dramatic; Stringfellows can change styles to suit any taste. A group of conservative Wall Streeters once rented the place and asked for a low-key door-opening, accompanied by sedate music, and got it.

The food is quite good. The chef, Peter Hoffman, does striking presentations. One crunchy and delicious passed appetizer consisted of strips of fried fish coated in black sesame seeds on one side and natural sesame seeds on the other. The salmon-center sushi rolled in romaine leaf was fresh-tasting and soft. The appetizer of venison carpaccio is wonderful. Hoffman's risotto with black truffles, prepared for 150 on New Year's Eve, was steamy hot and had a subtle truffle taste. The petits fours are a must; ask for the shiny, parchment-thin sesame florentine and the chocolate truffles.

A seated dinner for 150 in the restaurant, with dancing afterward in the Butterfly Room, costs $125 per person. This fee includes a five-hour open bar and house wines, passed hors d'oeuvre, appetizer, entrée, salad, cheese, dessert, and coffee. A standing cocktail buffet for 350, using the restaurant and the Butterfly Room, costs around $80 to $100 per person. This includes passed hors d'oeuvre, several cold-fish platters, rack of lamb, chicken wings, salads, passed petits fours, a four-hour open bar, house wines, and the services of all the technicians in the disco. Add 20 percent for gratuities. Stringfellows is available for a five-hour party, which can begin at any hour, seven days a week.

Stringfellows, 35 East 21st Street (254-2444). Call Maxine Kabol. A.E., C.B., D.C., M.C., V.



ESTO

GRACIOUS

Renny (page 62) turned this noble but Spartan interior into a gorgeous party space.

PHOTOGRAPH BY PETER AARON

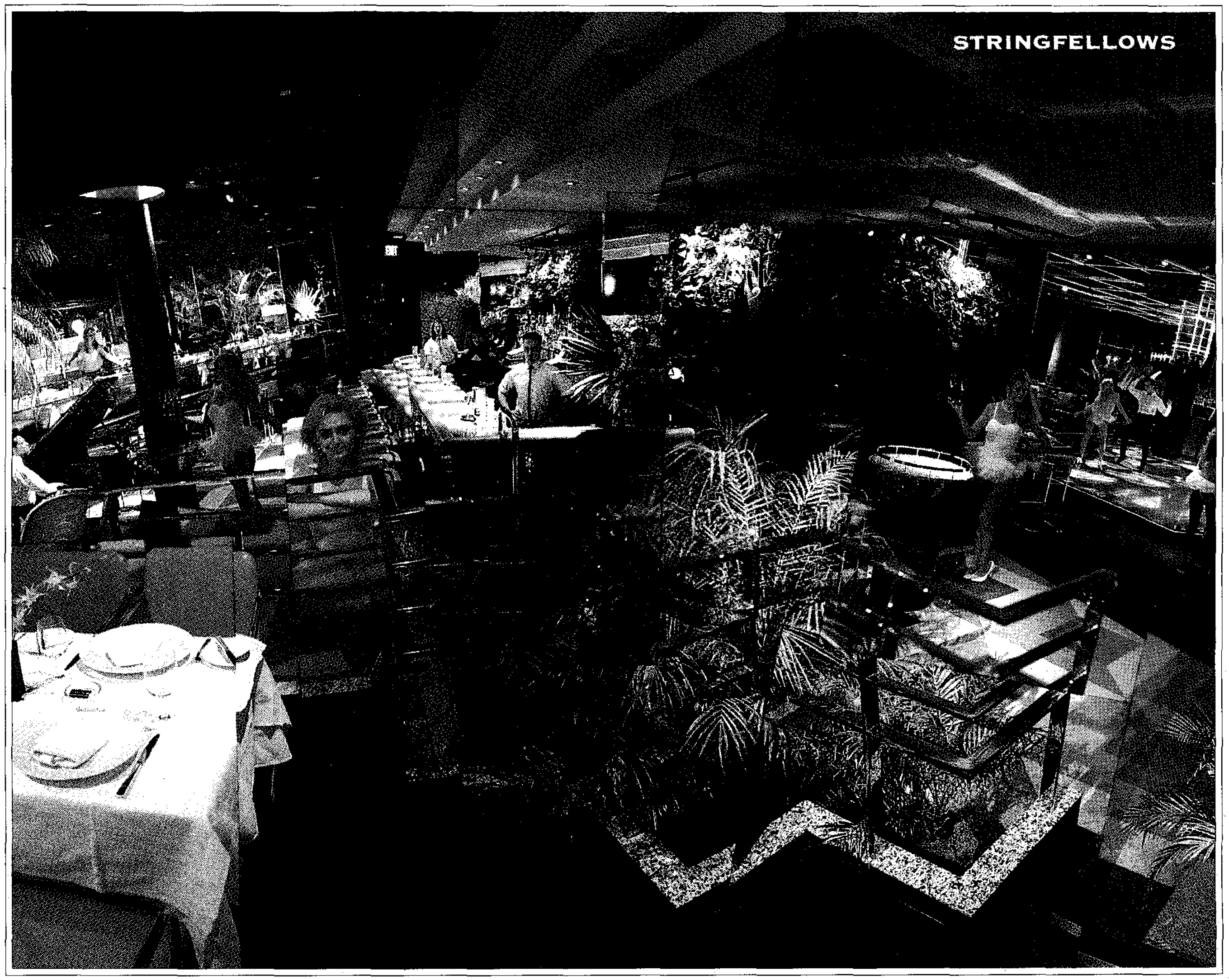
TALK ABOUT NOSTALGIA—THE UPSTAIRS ROOM AT THE **COPACABANA'S** GOT IT. DANgling from the ceiling and upper walls are lavish clusters of papier-mâché tropical fruits: golden papayas, purple eggplants, red peppers, yellow squash, green bananas, and more. These relics of the forties, when the Copa opened, are meant to remind you of the fruits that sat on Carmen Miranda's hat—this is, after all, the Carmen Miranda Room.

It's a vivid, delicious, dramatic-looking space. There are mirrored walls, a black ceiling with spotlights, café tables, a dance floor and bandstand. You may have a party here anytime, but prices are lower in the summer, when business is slow. During July and August, a cocktail buffet for 150 to 175 begins at $50 per person (in high season, prices begin at $75 per guest and go skyward). This covers an open bar (for up to five hours), buffet dishes (below), and hot and cold passed hors d'oeuvre—stuffed mushroom caps, tempura vegetables, potato pancakes, etc. The Copa can provide a spectacular seafood bar (a large, sparkly table with ice sculptures holding shrimp, lobster, and smoked salmon). If you choose to add this—and it's well worth the extra expense—you'll pay another $35 per person.

The buffet includes carving stations for prime rib and beef Wellington (a tasting persuaded me that it's best to ask that the crust be left off), as well as a pasta course of four pastas with a choice of four sauces (Alfredo, white clam, marinara, or pesto); cold salads; cheese; and pastries. The Copa's food is of high quality, so this summer deal shouldn't be missed. Though colored cloths for the café tables are available, don't use anything but black—it matches the ceiling and makes the colors of the fruits more brilliant.

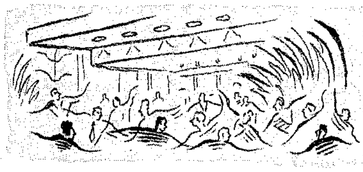
Included in the fee for a cocktail buffet for 150 to 175 guests are, in addition to food and drink, the services of bartenders, busboys, waiters, and coat-check and rest-room attendants, but not the maître d' or captain, for whom tips are expected to be 4 percent of the total check. For a fee of $300, a D.J. will play records for the evening. The Copacabana can also provide live music. A deposit of $1,000 is requested. The room may be used for a maximum of five hours.

The Carmen Miranda Room at the Copacabana, 10 East 60th Street (755-6010), is available for parties daily at any time from 8 a.m. on (parties must end at midnight on Fridays and Saturdays). Call Peter Dorn. No credit cards.



STRINGFELLOWS

ESTO



AMAZING

Music thunders as the doors of the hidden disco open (as in this photomontage), giving diners a joyful jolt.

PHOTOMONTAGE BY PETER AARON

LAST SPRING, A DINNER-DANCE FOR 350 LAWYERS AND THEIR SPOUSES WAS HELD IN THE **American Museum of Natural History**'s Hall of Ocean Life—an eerily wonderful place, with its dioramas of polar bears, walruses, dolphins, manatees, turtles, and otters. Guests ate, drank, and danced—to the music of Vince Giordano and the Nighthawks—beneath the belly of a 94-foot blue whale suspended from the ceiling.

It was an odd place for a party. It could have been all wrong: Heavy-handed lighting or too many flowers would have turned the setting bizarre. But Renny's flowers (coral-color spray roses on gray tablecloths) and the skillful lighting by Frost Lighting Company made the setting tasteful and a bit surreal—a dreamlike scene. The lighting was minimal: Tiny white bulbs strung around the stone pillars made the grayish dioramas recede into shadow. The whale's underside was lighted to give the effect of rippling water. Lighted stars were projected onto the ceiling.

Cocktails were held in another dreamlike space: the Halls of Meteorites, Minerals, and Gems, three connecting exhibit halls. In the dim light, glass-fronted cases with huge hunks of uncut quartz sparkled against the dark-brown carpeted walls, and precious stones dazzled the guests. The famous Star of India sapphire, stolen in 1964 by Murph the Surf, is displayed grandly. The in-house caterer, Restaurant Associates, prepared a fine meal.

The Hall of Ocean Life, the Arthur Ross Hall of Meteorites, and the Halls of Minerals and Gems are available—to businesses only—for parties Monday, Tuesday, and Thursday nights from 6:30 P.M. to 1 A.M. (other museum halls are also available). The Ocean Life space can hold 1,000 for a seated dinner, or 800 for dinner and dancing. With large crowds, the balcony of Biology of Fishes, overlooking the hall, is used for overflow seating. The combined Halls of Meteorites, Minerals, and Gems can hold 650 for a cocktail party.

The contribution expected from a corporation is based on the number of people using the space and the purpose of the event (a portion of the fee is tax-deductible). The donation for a dinner-dance for 350 would be $10,000, but the contribution for a larger event could run as high as $50,000. The contribution expected for a cocktail party in the Halls of Meteorites, Minerals, and Gems is $40 per person. This fee includes a two-hour open bar, hors d'oeuvre, the services of museum personnel, and the caterer's equipment rental. A seated dinner in the Hall of Ocean Life, including one hour of cocktails and a three-course dinner of appetizer, entrée, vegetable, and dessert, house wines, security, and the services of checkroom and serving staff, begins at $115 per person.

American Museum of Natural History, Central Park West at 79th Street (873-6380). Call Marilyn Badaracco. There is no sales tax. No credit cards.

BECAUSE LIGHTING IS THE MOST IMPORTANT PART OF A PARTY AT THE **ROSELAND BALLROOM,** it's best to scout the place by day, when the crowds are gone and the engineer can demonstrate the lighting system; he can create every effect, from the ice-blue light of the Russian steppes in winter to a night in a steamy Brazilian jungle.

In white light, the 67-year-old dance palace, just redesigned by Peter Marino, looks corny, even tacky: The movie-lobby entrance (there's a ticket window), rose-strewn green carpeting, French streetlamps, and white sails on the ceiling just don't work. But turn on the blue lights, then the pink ones, to achieve what owner Hilary Ginsberg calls "our nighttime look"; let the mirrored balls spin; watch the transformation. As the balls make hundreds of whizzing spangles on the ceiling, what at first appears garish becomes gorgeous.

Last November, the International Center of Photography held a dinner-dance for 500. While the orchestra rendered "One O'Clock Jump," "Woodchopper's Ball," and other oldies, people Charlestoned and jitterbugged in soft, golden-pink light. The same room could hold a great tango party with green-to-magenta lighting, dozens of palm trees, wild orchids at the tables, drinks served in coconuts, and a paper moon.

Although there's room for 3,450 for a walkabout cocktail buffet, huge crowds tend to hide the lighting effects. Though the space accommodates 800 for dinner with dancing or 1,000 for dinner without dancing, invite a smaller crowd.

The ideal number of dinner guests would be about 600. When the group is this size, the lighting performs its magic, giving the place the mood of an intimate, forties-style nightclub.

Roseland can be rented Monday through Wednesday for $6,000, Thursdays for $7,000, and Fridays for $8,500. The fee covers use of the space for eight hours, including setup as well as the services of as many bartenders, restroom attendants, managers, and busboys as the host will need. There is a full kitchen. An electrician charges $250 to work the lighting system; a D.J. charges $150 for five hours. The caterer must bring in all equipment—chairs, tables, china, glassware—though the house does provide 213 small café tables and 450 chairs.

The charge for an open bar is $5.50 per person the first hour, $4.50 for the second hour, and $3 for every hour after that. Add 15 percent for gratuities. Roseland can arrange for music; a ten-piece orchestra charges about $2,000 for four hours of music.

Roseland Ballroom, 239 West 52nd Street (247-0200). Call Laurence or Hilary Ginsberg. A.E., C.B., D.C., M.C., V.

DANCING TO JAZZ IN JANUARY OR TAKING IN DIXIELAND WITH THEIR DAIQUIRIS IN JUNE, guests always get a sweeping view of Manhattan's skyline at **Bargemusic.** They are at eye level with the tankers, dredges, launches, and tugs on the East River; sometimes there are rocks and rolls when a giant tanker plows by. People love it.

Bargemusic is a floating concert hall that can be rented for a party when it's not open to the public (concerts are held Thursday nights and Sunday afternoons). Moored near the River Café in Brooklyn, this onetime coffee-cargo boat has an outdoor and an indoor space; both must be rented for an event. Its interior room, paneled in mellow cherrywood rescued from an old Staten Island ferry, holds 100 for dinner and dancing; in warm weather, 50 more can use the open-air top deck.

This sturdy relic of the city's past is a joyful spot for a celebration; a party can be formal or casual. Recently, an investment banker toasted his son's twenty-first birthday with a black-tie dinner-dance for 100. The huge picture window on Bargemusic's river side showed off New York's skyline. Dozens of scarlet and white balloons bobbed on the ceiling. There were shining white tablecloths, floral centerpieces, a jazz band, and cases of Château Latour 1965. Dounia Rathbone (co-owner of Remember Basil, Ltd., the caterers) had a party with an entirely different mood: a barbecue for 90 on the top deck.

How about a casual buffet—with oysters, gumbo, checked tablecloths, and ragtime? Or a tented wedding ceremony with a brass quintet playing *Lohengrin* and the confetti and rice tossed into the river once the vows are said?

Any night but Thursday and any afternoon but Sunday, a group of up to 150 can rent Bargemusic for an indoor-outdoor buffet or dinner-dance. The price for the barge varies with the season and day of the week: From October 15 to April 15, an entire day (including evening) costs $1,200. On Sundays after 7:30 P.M., the price is $800. After April 15, the weekday charge is $1,400; the weekend charge, $2,000; the Sunday-night charge, $1,400. The day price includes use of the entire barge from noon to midnight, 200 folding chairs, and a small galley with counter space and electrical outlets. A portion of the fee is tax-deductible. Bargemusic can also arrange for musicians. The charge for a brass quintet or a Dixieland group is $750 (or $150 per musician) for four hours of music.

Bargemusic, Ltd., Fulton Ferry Landing (718-624-4061). Call Olga Bloom or Jacqueline Rochester. There is no sales tax. No credit cards.

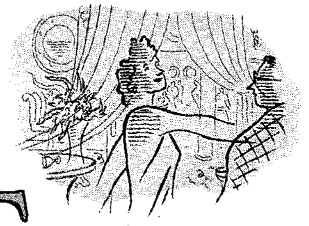
THE BACK ROOM AT **MORAN'S**—A FINE IRISH PUB—IS A VINTAGE NEW YORK PARTY ROOM. Originally a waterfront rooming house, the building—circa 1827—was bought by the Moran family in 1960. The new room, once part of an adjoining warehouse, was added six years ago.

During the renovation, a large hearth was uncovered: A fire now cheers the room on winter afternoons, but this room is a beauty in any season. Airy and large (it holds 130 seated, with dancing), there's dark wainscoting, exposed brick, and built-in cabinets displaying antique Waterford crystal. The old tin ceiling has a silvery patina. Best of all, the sliding glass doors, running the length of the room, open onto a patio with a large cedar bar.

Moran says, "The bride can have her ceremony on the patio, and then everyone can go inside for dinner." Or consider a party for 125 people in warm weather: cocktails on the patio, with passed hors d'oeuvre like stuffed mushrooms, Galway salmon, a shrimp platter, escargots on toothpicks. Then a lobster dinner served indoors, the tables covered with checked cloths, wildflowers as the centerpiece. Or a winter buffet with prime rib, lots of Harp or Guinness, a jazz trio, and the fire going full blast.

As many as 250 could attend a stand-up cocktail party using both the back room and the patio. The price for a lobster dinner with a one-hour open bar, passed hors d'oeuvre, and three courses with appetizer, steamed lobster, baked potato, dessert, coffee, and house wine, is $57.50 per person. Add 18 percent for gratuities.

Moran's, 146 Tenth Avenue, at 19th Street (627-3030), is available for private parties daily for any four-hour period between 10 a.m. and 2 a.m. Call Maureen Moran. A.E., C.B., D.C., M.C., V.



THE BRIDE WANTS SUCKLING PIG AT HER WEDDING RECEPTION. HER MOTHER CARES ONLY about the room—it must be beautiful, so that people will remember this celebration. Therefore they rent **Las Delicias de Rosa Mexicano,** because it is one *beautiful* restaurant.

A recent renovation transformed Ancora (Northern Italian cuisine) into Las Delicias. The wedding guests enter an indoor Mexican courtyard—walls of ceramic tile, terra-cotta pots containing small palm trees, green plants that tumble from the balcony above. In the center of this courtyard, there's a café, a bar, a large brick oven that is tiled on the outside, and a counter buffet usually displaying suckling pig. That dish is the perfect opener for a gala party here: Platters of roasted meat tucked in little warm tortillas are passed, along with other bite-size antojitos (little appetizers); burritos filled with chicken, meat, or beans and topped with crème fraîche; flautas (deep-fried, filled corn tortillas); and tacos.

One hour of antojitos and mamey margaritas (margaritas made with tequila, lemon and lime juice, triple sec, and mamey, a sweet, orange-colored tropical fruit), and it's time for the wedding lunch, upstairs on the balcony.

There's more to drink at the table: sangria, Mexican beer, house wine, frozen margaritas. For openers, the guests are served an appetizer of guacamole; then comes an entrée of whole grilled red snapper with black beans and white rice.

Everybody savors the Latin music that floats up from the courtyard. At the end of the party, the bride, in a knockout designer Mexican wedding dress—all tucks, ribbons, and white lace—gets up on the grand stairway and tosses the bouquet. What a wedding feast!

A group of up to 125 can rent Las Delicias de Rosa Mexicano for a seated luncheon any day from 11:30 A.M. to 3:30 P.M. A cocktail hour (a one-hour open bar with passed antojitos) will cost $19 per person. A four-hour open bar, which includes margaritas, sangria, beer, and house wine, is $24 per person. The price of the three-course meal, including guacamole appetizer, entrée, and dessert (but not wedding cake), is $31 per person. Add 18 percent for gratuities. The restaurant can put hosts in touch with a Latin-music group.

Las Delicias de Rosa Mexicano, 2330 Broadway, at 85th Street (496-9240). Call Josefina Howard. A.E., C.B., D.C., M.C., V.

B. SMITH'S, A NEW RESTAURANT IN THE THEATER DISTRICT, IS JUST AS ATTRACTIVE AS ITS president, model Barbara Smith. B. Smith's décor is an odd mix of styles, including Afrique (primitive-looking clay pots and amphorae stand about) and Art Deco (thirties-style steel railings and a stairway with lighted steps, like the ones in the old movie houses). And it all works. Guests can enter the restaurant, pass the bar, and go upstairs to the party space without having to walk through the dining room.

The upstairs room, which seats 50, is high tech: It has Ya-Ya-Ho lighting (tiny bulbs suspended from mobiles) and walls hung with track-lighted paintings by young artists. There are glass doors that lead to a 2,000-square-foot wood-plank terrace. Come May, there may

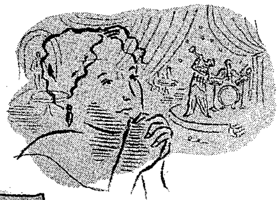
Musicians: Mozart on Fifth.

also be a built-in barbecue grill. The nighttime view from B. Smith's upstairs room, which faces Eighth Avenue, tells a New York story: shabby old four-story tenements, neon signs above the grungy bars (the scene looks like a Reginald Marsh painting), and, behind the bars and buildings, looming skyscrapers.

B. Smith's food is not only good to look at, it's got a nice flavor. Like the décor, it's an amalgam of many lands. Be sure to order the appetizer called the frico—a large, deep-fried yellow pancake that looks as if it's made of cornmeal but is actually Gruyère; in the center, there's a mound of tomato salsa. Another good appetizer: rillettes of peppered duckling with Armenian cracker crisp. The flash-roasted salmon with chervil in tomato bisque or the filet mignon with wild mushrooms and roast shallots are no-fail entrées for large groups. When the barbecue opens outside, there'll be a grill menu. All Smith's salads—arugula, bitter greens, and frisé—are excellent, and the triple chocolate torte with fresh raspberry coulis and crème anglaise is moist and rich.

A group of up to 150 can rent the upstairs room and deck at B. Smith's for a seated dinner, or 200 can use it for a cocktail buffet. Or a host may rent the whole restaurant—which holds 275 for a seated dinner or 350 for cocktails. The price of a three-course dinner or cocktail buffet, including passed hors d'oeuvre, appetizer, entrée, and dessert, plus a four-hour open bar and house wine, can be anywhere from $40 to $70 per person, depending on the menu and the night chosen for the party. Guests may use the space for four hours. Add 17 percent for gratuities.

B. Smith's, 771 Eighth Avenue, at 47th Street (247-2222), is available for parties seven days a week. Call Barbara Smith. A.E., C.B., D.C., M.C., V.



THE AMERICAN CRAFT MUSEUM IS A WONDERFUL SETTING FOR A CHAMPAGNE SUPPER AFTER a concert at Carnegie Hall (an eight-minute walk away), a ballet at City Center (a four-minute walk away), or an

THE COPACABANA

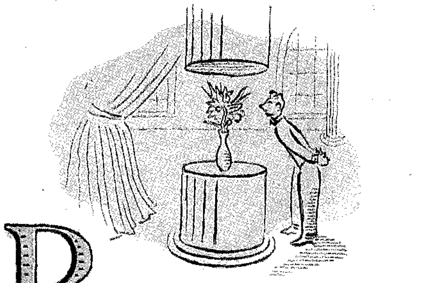
Wheeler Pictures

VIVID

The Carmen Miranda Room, with its dangling fruit and revolving chandelier, provides a delicious and dramatic setting for a party.

PHOTOGRAPH BY HANS NELEMAN

GREAT TRANSFORMATIONS



RENNY THE FLORIST IS RENOWNED FOR HIS REFINED—YET DRAMATIC—ROOM TRANSFORMATIONS. Consider how he enhanced the setting at these gala events:

For a party in the Metropolitan Museum's Cypriot Corridor to commemorate the fiftieth anniversary of Central Park, he ordered giant park scenes projected on the walls and golden light thrown on the ancient statues, so that they cast long shadows, as if at dusk. Branches of forsythia, placed on islands in the corridor's reflecting pool, were also bathed in this light. The room looked the way the park sometimes looks in spring—hazy with blossoms.

An opening of the Philharmonic, held in a tent, had an East Indian theme. Renny coated the tent poles with simulated palm-tree bark and lighted the tent with bastard amber, a sunbaked, intensely saffron-colored gel. The tablecloths were in vivid Indian colors—tangerine and gold.

For a party at the National Academy of Design, which places restrictions on decorations, Renny framed the sides of doorways with topiaries of eagles, a peacock, and geese, and brought in *faux marbre* pedestals on which he placed towering autumnal arrangements. There were displays of gourds and pumpkins on the academy's antique wood tables.

One of his smaller jobs was a party at Mr. Chow. The tables were covered in red satin with gold squiggles; the ceiling was obscured by white balloons. From each balloon dangled red and gold metallic streamers that caught the pink lights. Stuffed animals from Chinatown adorned each place. The fee for decoration and supplies was $5,000.

Like other party decorators, Renny uses his own lighting team. He charges a package fee, which includes flowers, lighting, props, and supplies. Prices begin at $2,000 for a room transformation; a simple centerpiece begins at $45.

Renny Design for Entertaining, 27 East 62nd Street and 1018 Lexington Avenue, near 72nd Street (371-5354).

WHEN YOU HIRE FLORAL DESIGNER **ROBERT ISABELL** TO DRAMATIZE A LARGE SPACE, Street Lighting takes on the lighting chores. Here's what the team did for the party CBS threw for Michael Jackson in the rotunda just beyond the main entrance of the American Museum of Natural History: Street Lighting bathed the stone columns in a mix of lavender and red light, to soften their severity and to emphasize their height. Isabell placed 10-foot-high crystal columns at several points in the room and topped them with 25-foot-wide sprays of quince, calla lilies, and tulips, lighting the flower clusters with a narrow beam from a ledge 80 feet above the ground. The effect produced was that of a dazzling shower of flowers.

Isabell has often worked with barren, impersonal office-building atriums, turning them into vivid, warm spaces. Last Christmas, the IBM atrium became a Dickensian park, with antique streetlamps, cast-iron benches, and romantic English garlands. To mark the opening of *Out of Africa,* the team re-created a Victorian Christmas scene from a colonial club in Nairobi: The Park Avenue Atrium was masked in seamless white paper, on which scene painters rendered the interior of the club. "I used cinnamon sticks and greenery in the centerpieces," Isabell says, "to carry out the Christmas theme." Blowups of old ball-field photographs transmuted this same atrium into a period baseball field for the opening of *The Natural.*

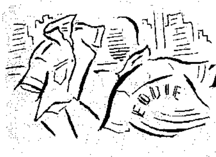
Isabell charges from $5,000 to $200,000. The price includes materials, flowers, trees, all props, scene painters, lighting, staff, and table linens.

Robert Isabell, 89 Jane Street (645-7767); call Marsha Seeman. Street Lighting, 201 West 101st Street (662-5206); call Tom or Laura Herman.

THE NIGHT PRINCE CHARLES ATTENDED A PERFORMANCE OF THE BALLET *SLEEPING BEAUTY*, AT the Metropolitan Opera House, he was fêted at a party in a tent in Damrosch Park. **Philip Baloun** had transformed

BARGEMUSIC

ESTO



MELLOW

To give a fifties party pizzazz, Renny supplied everything from tablecloths to bobby socks.

PHOTOGRAPH BY PETER AARON

that tent into an enchanted forest, hanging fabric from the ceiling to look like a midnight sky with puffy clouds, covering the support poles with fake bark, fastening oak branches to the trees, and placing 150 birch trees in this pink-lighted, mythical land.

When the movie *A Chorus Line* opened, Baloun lighted the stage and balconies of the Waldorf-Astoria's Grand Ballroom with marquee-style chaser lights that moved to the music, and he graced every table with a centerpiece filled with battery-operated lights as well as a gold-lamé top hat filled with orchids. For a party for a Soviet Jewish émigré, Baloun re-created the honored guest's Russian hometown.

Baloun's fee covers everything: lighting, flowers, trees, sound, background drapery, curtains, actors' fees, and his own time. His minimum budget—a transformation for a 150-person group—is $5,000. Centerpieces begin at $50.

Philip Baloun Designs, 340 West 55th Street (307-1675).

THOUGH BRUCE SUTKA AND MITCHELL KELLDORF OF SUTKA/KELLDORF PRODUCTIONS CAN produce any party a client wants—including a stately dinner—their strength lies in flights of funny fantasy. The two travel all over the country, so if phone calls aren't returned promptly, keep trying.

These guys are *wild.* For a jungle-theme party at the Henry Morrison Flagler Museum in Palm Beach, they filled the space with palm fronds, yucca stalks, trees, ferns, and tropical flowers. There were little lagoons of water, a tent with mosquito netting, and, in one spot particularly thick with foliage, a spear, a primitive-looking shield, the wrecked and burned fuselage of a Cessna, and a skeleton or two.

Jungle noises filled the room: birdcalls, the rhythms of talking drums, and the sound of gourd flutes. There were macaws with brilliant turquoise and yellow feathers (the birds were accompanied by their trainers). The buffet table, which looked like a shelter made from bamboo blinds, was lighted with dappled sun and leaf forms projected from the ceiling. Each dinner table was covered with burlap, real Spanish moss, and sprays of wild orchids. And there were plenty of other exotic touches.

This evening cost $32,000; the fee included props, lighting, flowers, a troupe of dancers who gyrated in primitive dress, as well as the birds and their trainers.

Sutka/Kelldorf Productions, Inc., 347 West 39th Street (947-0159) and 136 Anchorage Drive, North Palm Beach, Florida 33408. Call the New York office.

PROPS FOR TODAY RENTS EVERYTHING. THIS SHOWROOM (TWO LOFT FLOORS OF RENTABLES) provides shopping carts so people can take down items from the shelves lining its aisles and wheel them to a staffer. Each item serves as an example of what the party-giver wants to rent, and large quantities are delivered to the party site.

For a sushi party, hosts can rent black-lacquer trays, square glassware, lacquer chopsticks, and sake cups. For a nostalgia party: Art Deco (reproduction) confetti-style plates, cups, and saucers in bright colors. For a French country theme: mid-nineteenth-century country tables, imported jacquard, checked, and plain napkins. For a patriotic affair: reproduction pewterware, Blue Willow plates, antique meat platters from England, red-white-and-blue plates. For a Victorian party: reproduction white wicker furniture, planters, urns, silver-plate trays. For a children's party: toys; old-fashioned ice-cream-parlor chairs; emerald, ruby, deep-blue, and clear glass dessert plates; cowboy accessories; and stainless and copper pots and pans. And more and more and more.

Items may be rented by the piece: minimum rental, $5. An antique serving platter worth several hundreds of dollars would rent for $75, but a security deposit of four times the rental fee is required.

For an event for 100, the firm would charge $3,500 to rent black tablecloths and napkins, salad bowls, platters by Allessi, lacquer chopsticks, black sushi plates, sake cups, Michael Graves teapots, Sasaki black dessert plates, designer flatware, and bud vases. Add the cost of labor to get the merchandise together, and figure in the cost of delivery. Hosts for parties with as few as ten guests may rent props from this firm.

Props for Today, 15 West 20th Street (206-0330), is open Monday through Friday from 9 a.m. to 5 p.m. On signing the contract, customers must provide a security deposit of four times the rental fee. Call Maxine Kaplan. This deposit may be paid with cash, certified check, or credit card. —B.C.

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opening at the Museum of Modern Art, which is on the same block. Here, the best work of this country's master craftspeople is exhibited in beautiful open spaces. Even if you have as many as 300 guests, there's plenty of room for them to walk around each object (many are mounted on white pedestals) and scrutinize it. And there's always a special exhibition—quilts, confectionery, wood furniture, contemporary glass—that makes the space even more attractive.

This is a three-level museum. All of the open floors are connected by a spiral staircase. The lowest level—available starting April 11—has a woven-mat floor and is a good place to seat 150 guests for dinner; an adjacent tile-floored space at the base of the stairs can be used for a small jazz combo and dancing. There's a separate room in the rear for food setups (field ovens must be brought in); at present, there is no kitchen equipment.

A group of up to 400 may use the American Craft Museum for a cocktail reception, and up to 200 may use it for a seated dinner-dance. The space is available all day Mondays, and on all other days (except Tuesdays) from 5 P.M. till the wee hours (the caterer may bring in supplies until noon). No fund-raisers are allowed. The contribution expected (a portion of which is tax-deductible) is $5,000. Add at least $200 for guards and cleaning. Individuals and organizations are required to submit their requests in writing and include the name of the caterer. The museum will then review the request.

American Craft Museum, 40 West 53rd Street (956-3535). Call Shirley Ferguson. There is no sales tax. No credit cards.

FEW THINGS ARE MORE HEAVENLY IN THE MORNING THAN **PIG HEAVEN'S** SHANGHAI-STYLE BREAKfast. Gathering around the dumplings is a nice way to get the family together on a weekend.

By now, everybody knows that Pig Heaven is a very un-Chinese-looking Chinese restaurant. The style is more barnyard than Beijing: wood cutouts of curly-tailed pigs on the wood-paneled walls, and even hay on the floor.

HOMEY

"It has a bit of the country look," the Morans say of their beautiful and cheery party room.

Before calling to book the place, consider which of the three menu choices you want. For $20 per guest, you can provide a hot and smoky-tasting soybean soup (one bowl opens sleepy eyes), then large, sesame-sprinkled buns filled with barbecued pork, garlic sauce, and shredded pig's ear. Then will come the real filler: pastries stuffed with turnip or cabbage and beef, and some of Pig Heaven's heavenly scallion pancakes. You'll also get wonderful steamed dumplings—light, spicy, and steamy.

For $25 per person, you can have the same meal, with the addition of three-glass chicken, shredded pork with bamboo shoots, and mustard greens. The price will go higher if suckling pig is ordered.

To close Pig Heaven for a seated breakfast (you can do so seven days a week from noon to 3 P.M.), your group must number at least 80; no more than 140 guests can be accommodated. All of the fees that have been quoted include a one-hour open bar. Add 15 percent for gratuities.

Pig Heaven, 1540 Second Avenue, near 80th Street (744-4333). Call Jolico Ha. A.E., D.C.

THE GORGEOUS **GOTHAM BAR AND GRILL**, WITH ITS SOARING DECKLE-PAINTED PILLARS, lights beaming down through clouds of cloth, and peach balustrades, is a great sprawl of a place—just perfect for table-hoppers, who can roam without nasty collisions.

CBS threw a party at the Gotham to celebrate Dolly Parton's signing with Columbia Records. There was a glorious seated buffet for 150, beginning with passed hors d'oeuvre (including smoked salmon and caviar with crème fraîche) and proceeding to the lavish buffet-table spread: prosciutto, soppressata, pâté, assorted cheeses, grilled leeks, tomato-and-smoked-mozzarella salad. Among the delectables was the Gotham's famous seafood salad (squid, shrimp, scallops, octopus, lobster, and mussel), and plenty more. For dessert, the restaurant provided fresh-fruit salad, as well as sorbets formed in flower shapes and little cakes.

A group of 225 may take over the Gotham seven days a week from noon to 1 A.M. Smaller parties may have to negotiate about the busier nights. The party may last as many hours as necessary.

A buffet supper that includes passed hors d'oeuvre, a dinner with hot and cold entrées, salads, dessert, coffee, and a

PHOTOGRAPH BY JOHN S. ABBOTT

four-hour open bar with house wine will run $125 to $150 per person, depending on the number of people and the entrées that are selected. Add 20 percent for gratuities.

Gotham Bar and Grill, 12 East 12th Street (620-4020). Call Gordon McKinney. A.E., C.B., D.C., M.C., V.

THE "21" CLUB IS BEING CHANGED, BUT CAUTIOUSLY. WHEN IT REOPENS, IN MARCH, ITS COTErie will discover that downstairs, the new look will be very much like the old look, though new carpeting, fresh paint, and some reconstruction will spruce things up.

But there *are* drastic changes aborning in the Hunt Room. The animal trophies (moose, reindeer, and elk) mounted on dark wood walls will go; the room will be renamed the Harbor Room, and there'll be spanking-white walls, paintings of sailing ships, and lots of blue accents. Says a "21" spokesperson, "It won't have that macho look anymore, and women will feel more comfortable with all the blue." The Harbor Room—63 feet long, 20 feet wide, with a bar at one end—will still be the club's best place for a large cocktail bash for 200 or a seated dinner for 120.

The food at a Christmastime buffet was the restaurant's best: steak tartare mounded on bread rounds. Platters of shrimp, miniature crab cakes, tiny potato pancakes, stuffed mushroom caps, and fillet of beef on toast were passed, and there was a buffet of chili, chicken hash, and cheeses. Though Anne Rosenzweig is creating a new menu, party-givers will always be able to order these old standards—at least for cocktail parties.

The charge for a cocktail buffet ranges from $100 to $110 per person. An after-theater buffet supper for 50 in the Harbor Room, including corned beef, chicken hash, assorted cheeses, and dessert, will cost from $60 to $80 per person.

A seated dinner in the Harbor Room with soup, a demi-portion of fish, entrée, vegetables, salad, a cheese course, and dessert—starting with cocktails and passed hors d'oeuvre served in the adjoining Winchester Room, which sports the restaurant's famous collection of antique firearms—would cost from $175 to $200 per guest. These prices include a limitless open bar and 21.75 percent to

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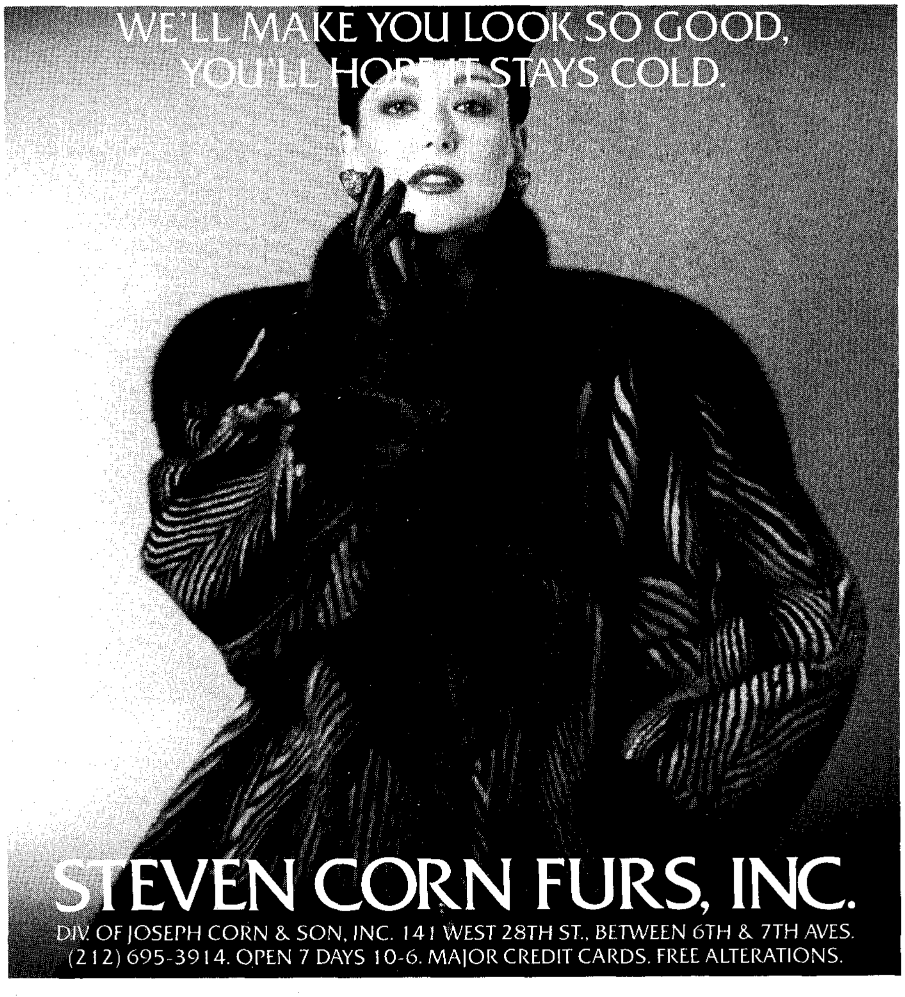
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cover the services of coat-check and restroom attendants, waiters, captains, bartenders, busboys, but not the sales tax.

There will be changes in the Jack and Remington Rooms, too. The latter's yellowish painted walls will be sanded down to a mellow wood sheen, so that Frederic Remington's drawings and paintings of the Old West show up to better advantage. This room is a cozy place for small dinners of up to 50 guests. A piano is available. Forrest Perrin, who has played at "21" for more than two decades, can provide piano accompaniment—or tailor-make a musical program. The connecting Jack Room, which will have the same décor, may be used for drinks.

The Puncheon Room, with its 100-year-old nebuchadnezzars of Louis Roederer champagne, will be renamed the Bottle Room, and those old bottles will stay. The room will be available for private functions whenever members of the private Breakfast Club are not using it.

The "21" Club, 21 West 52nd Street (582-7200), is available for private parties every day except Sunday. The restaurant does not limit the length of a party. Call Cecily Miller. A.E., C.B., D.C., M.C., V.

THREE MONTHS AGO, RUELLES OWNERS DROPPED THE RESTAURANT'S SINGLES THEME AND CREATED a Beaux-Arts bistro, **Brasserie Bijou.** The new place has a comfortable Paris-tacky feel about it: off-white walls, gold rococo moldings, vintage posters, grillwork that looks as if it came from the Left Bank. The best feature of the room is its imposing double staircase, a wonderful setting for toasts and speeches and wedding pictures. A top balcony provides room for a jazz trio. The restaurant can accommodate 180 for a seated dinner or buffet.

Bijou has a big octagonal bar that can hold a buffet lunch or supper; a four-foot-long metal seafood tray fits neatly at one end of the bar. The brasserie would be just the place for a hearty, boisterous cocktail buffet for 100 with oysters, shrimp, and mussels ravigote, and, nearby, serving tables laden with seafood soup, pasta salads, stews, seafood sausage, and vegetables. The price for this party would be $50 per person; this includes a four-hour open bar, house wines, and dessert and coffee served at the guests' tables. Add 17 percent for gratuities.

Private parties can be held at Brasserie Bijou, 321 Columbus Avenue, at 75th Street (799-5100), during any four-hour *period Monday through Friday after 10 a.m., Saturdays after 11 a.m., and Sundays after 6 p.m. Call Marvin Arthurs. A.E., C.B., D.C., M.C., V.*

GLIDE UNDER THE BROOKLYN, MANHATTAN, AND WILLIAMSBURG BRIDGES; SAIL PAST ELLIS Island, the Brooklyn Heights Esplanade, the Navy Yard; stop at Miss Liberty and drink a toast. A boat party is special even on a bad day: Foghorns drone, warning whistles pierce the air, oil tankers loom, the neon signs on the factories glow through the mist. Most charter boats cruise the lower East and Hudson Rivers and sail into New York Harbor as far as the Verrazano bridge.

The charges for the following boats, all of which accommodate 100 or more guests, assume a four-hour charter and include gasoline, unless otherwise specified. No sales tax is levied on charters.

Next week's issue will feature boats that can be chartered for parties of fewer than 100 guests.

AH, THE GLAMOUR OF A CELEBRATION ABOARD ONE OF WORLD YACHT'S FIVE LUXURIOUS charter boats: the gleaming brass railings, the promenade decks, the carpeted lounges, the bright banners flapping as the uniformed crew welcomes everyone aboard. Afternoon cruises must be back in port no later than 4 P.M.; evening cruises should begin around 6 P.M. Prices for a dinner prepared by World Yacht begin at $45 per person for passed hors d'oeuvre, appetizer, entrée, salad, dessert, and coffee. A four-hour open bar with house wine runs $18.50 per person. Add 17 percent for gratuities for the waiters, busboys, and bartenders. A deposit of 50 percent of the charter price is required; it will not be refunded if there is a cancellation. All charters dock at Pier 62, at West 23rd Street.

The new ***Princess of New York*** has the most dramatic interior of the five: Her veranda-deck dining salon, which seats 100, has etched-glass railings and mauve walls; a grand staircase connects this space with the dining salon (seating 250) and dance floor below. There's rasp-

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berry carpeting and plenty of mirrors and dark wood. Four hundred can be accommodated for a cocktail party, 200 for a seated dinner; a black-tie dinner party would work wonderfully here.

The ***Duchess of New York*** looks like the ***Princess*** from the outside, but her interior colors are pastel and deep blue, and there are two full dining salons connected by a staircase that descends to the edge of the dance floor. This boat will accommodate 400 for a seated dinner, but with fewer tables and a buffet setup, more could attend on a fair day.

Cabaret, which World Yacht claims is the most beautiful floating lounge in New York, accommodates 150 for dinner and dancing in its pink-and-green salon; an upper deck with lounge and promenade can seat 50. She'll be ready for charter by the end of March.

The ***Empress of New York,*** which has three enclosed decks and a bow deck, has been newly redecorated in teal blue and violet. She'll hold 500 for cocktails or 350 for a seated dinner-dance.

Riveranda, newly redecorated in mauve, pink, and green, can accommodate 250 for a seated dinner with dancing or 350 for cocktails.

Each boat has its own charter fee. The lowest price charged, for an afternoon cruise Monday through Friday on *Riveranda* or *Cabaret,* is $3,500; the highest fee is $7,750, for weekend evenings on the *Princess* or *Duchess.* Add a 17 percent gratuity for the captain and crew.

World Yacht Enterprises, Pier 62, at West 23rd Street (627-2775), can provide boats seven days a week year-round. Call the charter department. No credit cards.

GUESTS GET AWESOME VIEWS OF THE ***IMPERATOR'S*** IMPOSING WHITE HULL AS THEY STROLL the 200-foot red-carpeted pier to come aboard. Inside, there are original works by Renoir, Matisse, Monet, Manet, and other greats. Navy blue is the dominant color, though the four staterooms are in pinks and mauve.

There are three decks; the rear dining salon on the main deck is glass-enclosed. A group of up to 120 can be accommodated at a seated dinner on the main and upper decks; 150 could be accommodated at a cocktail party. The gold-rimmed china, owned by the *Imperator,* must be used for a private party; the charge is $500, regardless of the number of guests, and includes silverware. The in-house caterer, Market Basket of Wyckoff, New Jersey (201-891-1329), puts out a spectacular buffet, which includes passed hors d'oeuvre, appetizer, entrée, dessert, and coffee, or a buffet of hot and cold entrées, salads, and dessert. The cost ranges from $50 to $70 per person. That includes four hours of open bar and house wine. Add a service charge of $700 to $1,000 (depending on the size of the party) for waiters, busboys, and bartender.

The charge to charter the *Imperator* is $7,000 Monday through Friday and $7,500 Saturdays and Sundays, plus $50 an hour for fuel. The boat is docked in New Jersey, about a fifteen-minute drive from the Lincoln Tunnel. Directions will be given by the charter company, and a map will be provided for the host.

Imperator, *Pier 11, River Road, West New York, New Jersey (212-564-3130). Call Richard Santos. No credit cards.*

LARGE GROUPS CAN CRUISE THE RIVERS THE OLD-FASHIONED WAY—BY STEAMBOAT OR PADDLE wheeler. River-watchers have probably seen the ***DeWitt Clinton*** and the ***Andrew Fletcher,*** copies of turn-of-the-century riverboats, glide up the Hudson and East Rivers.

Both boats have grand old saloon interiors: shining brass handrails, dark wood paneling, colorful carpeting. The *DeWitt Clinton* has three decks, one of them open-air, and is fitted with marvelous ice-cream-parlor-style brass chairs. A group of up to 500 can be accommodated for cocktails, 400 for a buffet supper, 300 for dinner and dancing. What kind of event works best on this boat? "A clambake!" says its owner, the Seaport Line.

The fee for fall and winter charter is $3,000; for spring and summer charter, $7,000; the fee in December is $4,500.

The *Andrew Fletcher,* a side-wheeler, can hold 350 for a walk-around cocktail party, 220 for a seated dinner. The fee for fall and winter charter is $2,000; for spring and summer charter, $5,000; the fee in December is $3,500.

The in-house caterer, used for both boats, charges $42 per person for a New England clambake, which includes a seafood bar, passed hot and cold hors d'oeuvre, and cold and hot buffets, including steamers. Deli platters cost $12 per person, luncheon is $16.50, and dinner begins around $30 per person. A four-hour open bar, including house wine, costs $17 per person.

Both boats are moored at Pier 16, at South Street, to the right of Fulton Street, at the South Street Seaport Museum.

Seaport Line, 19 Fulton Street, Suite 307 (406-3434). Call Amy John or Denise Terrarosa. No credit cards.

This is the first of a two-part article.

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Taylor Jones

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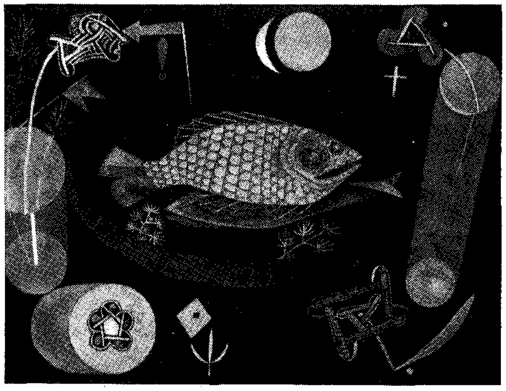

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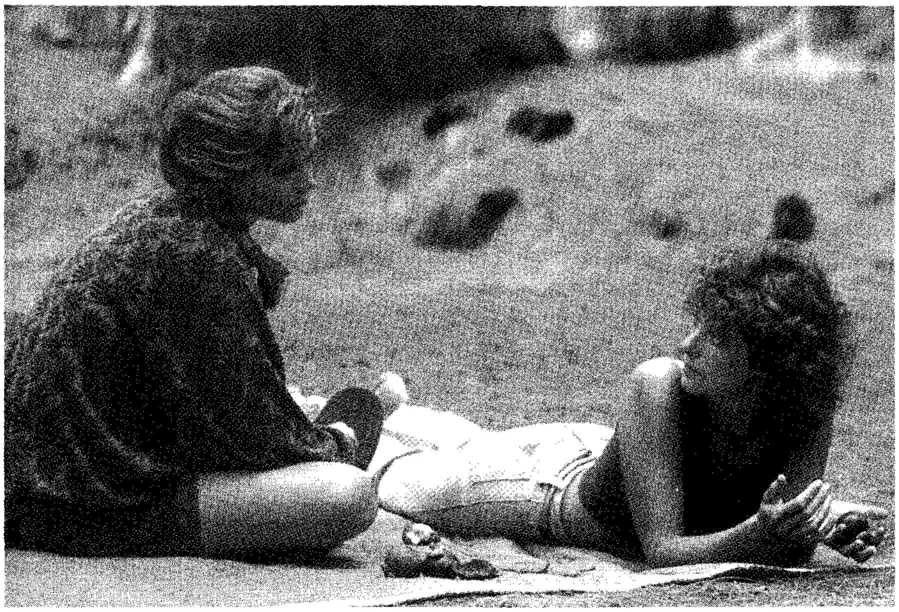
Movies/David Denby

WIDOW'S PIQUE

"...In truth, a thriller loses an awful lot when it gives up violence. *Black Widow* could have used a jolt or two..."



TWO WOMEN: *Theresa Russell and Debra Winger in* Black Widow.

Photograph by Elliott Marks.

IN **Black Widow,** A DRAB, HARDWORKING federal investigator (Debra Winger) becomes obsessed with a mercenary, libidinous bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. The picture is still another neo-*noir* thriller, though with modern, feminist touches. Negligently dressed, her hair a tangle, Winger is meant to be a workaholic without a personal life. Her male co-workers, feeling sorry for her, massage her muscle-tensed neck, but she looks at them without interest. Yet underneath this blank, asexual surface lies frustration and envy. Winger tracks down the sexually overpowering murderess (whose victims include Dennis Hopper and a pathetically trusting Nicol Williamson). In the end, the two women, sisters under the skin, vie for the same man.

Black Widow is an elegant-looking movie, a thriller without conventional scare tactics: Theresa Russell kills by poison, rather than by knife or gun, and the director, Bob Rafelson, avoids dark corridors, defenseless people alone in bedrooms, and shrieking violins. Most of the movie, shot by Conrad Hall, a master of brilliant surfaces, is sunlit and gleaming. The plot is meant to flow out of the characters—and specifically out of women's needs, women's drives. All of this amounts to a fresh, nonexploitative approach to suspense. I wish to God it had worked.

In truth, a thriller loses an awful lot when it gives up violence. *Black Widow* could have used a jolt or two—especially since what's been put in its place doesn't make much sense. Rafelson and screenwriter Ronald Bass have worked up a "psychological" framework without details or explanations. Why does Theresa Russell kill? Greed is certainly a reason, but even after she's rich, she continues to lead men to their doom. The question is finally shrugged off with a laugh. Forty years ago, when a whole genre of dark-shadowed pictures was dominated by erotically ravenous women, the movies knew what to make of black widows. Veronica Lake, Barbara Stanwyck, even Joan Fontaine . . . the icy, murderous seducers made a certain sense within the convention of voluptuous male paranoia that spread through the hard-boiled fiction of the time (from which the movies were often derived). But Theresa Russell isn't rooted in anything, not even in paranoia. In the eighties, she seems an odd bird, completely out of place in a movie shaped by bracingly feminist attitudes about the role of women. *Black Widow* feels like a moldy, leftover male fantasy disguised as a sparkling new woman's fantasy.

The movie is opaque beyond necessity, and the scenes between the two women don't go far enough. Theresa Russell certainly knows that Debra Winger is on to her, and she lets *her* know that she knows. The moods grow heavy with insinuation, including the suggestion (undeveloped) of a lesbian attraction between the two, but the explosion of temperament we have been waiting for never happens. I hate to keep coming back to Hitchcock (as if no one else could make a thriller), but if he had been directing, the virtuous Winger would have approached Russell with a mixture of excitement and moral nausea bordering on the uncontrollable; and no doubt we would have felt that Winger could kill men, too. But we don't feel anything of the sort. *Black Widow* is far too civilized for its subject.

Theresa Russell, no great beauty but pantherish in bathing suits (and out of them), does her best with an unwritten role, and Debra Winger, as always, is very good—appealing in her drudge phase and, when she hungrily pursues a man, touchingly awkward. The only thing I have to complain of is that she falls for a ridiculously swank European (Sami Frey) who has softly ingratiating manners and an air of ineffable ease—the sort of European who panicked American maidens in forties movies by purring (as James Agee rendered it), "American men, sharming and antoozieyestic as they are, know noddinx oof lahv." I guess no one could say of Sami Frey that he knows noddinx oof lahv.

NO DOUBT THE FLAP OF HAIR WILL ALWAYS be falling, smoothly, cleanly, but ever so casually, across one eye, and though nothing can be done about the nose, at least the nostrils' hysterical flare has been squelched. In **From the Hip,** Judd Nelson, to our relief, has lost his fixed expression of arrogant self-pity—the look of a frat-house mover zapped in mid-snarl with a water bomb. Nelson has almost pulled himself together. Less petulant than before, he's no longer a disgrace. He's merely unappealing.

From the Hip isn't good, but it chews up two hours with agreeable energy. Bob

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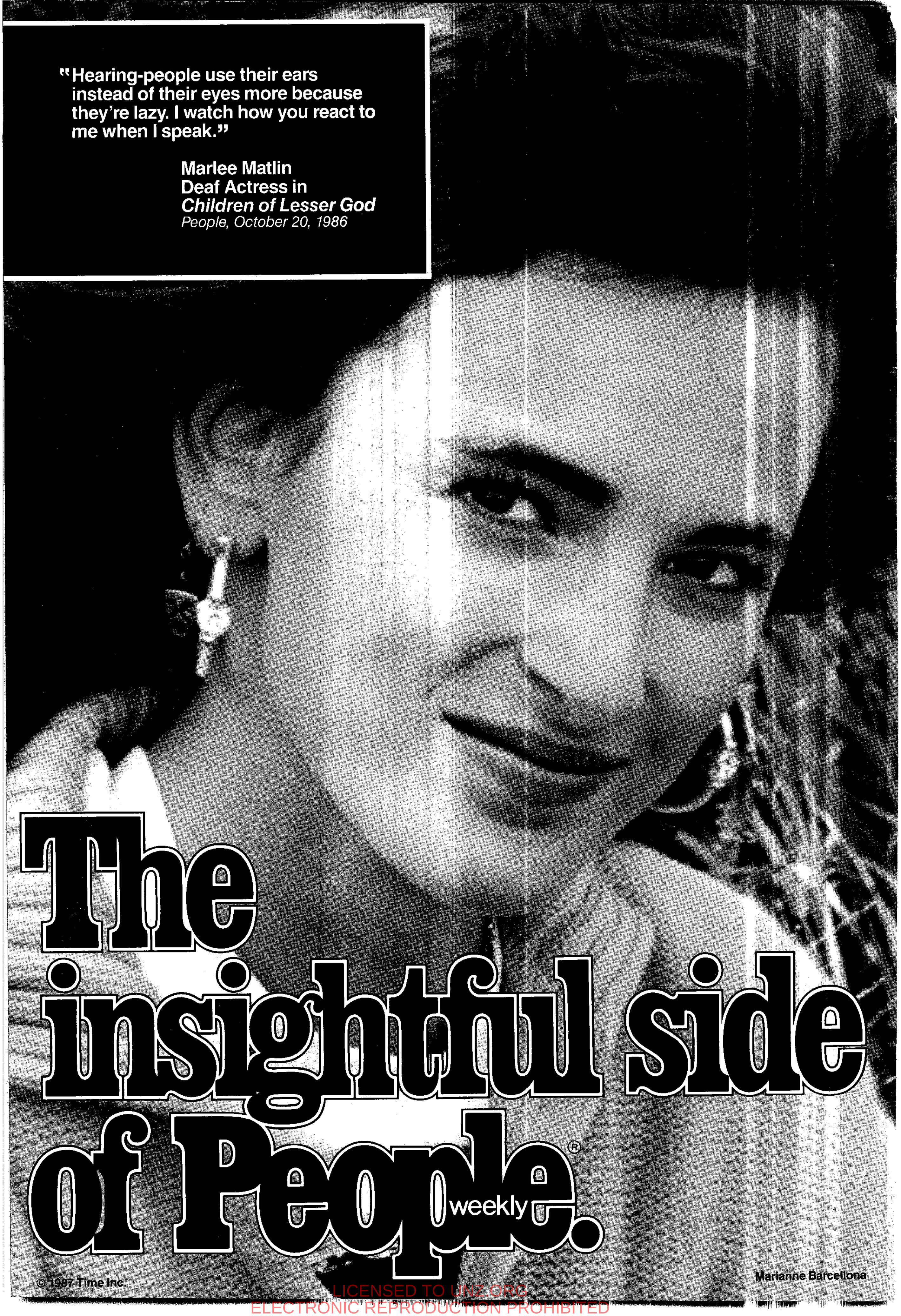
"Hearing-people use their ears instead of their eyes more because they're lazy. I watch how you react to me when I speak."

Marlee Matlin
Deaf Actress in
Children of Lesser God
People, October 20, 1986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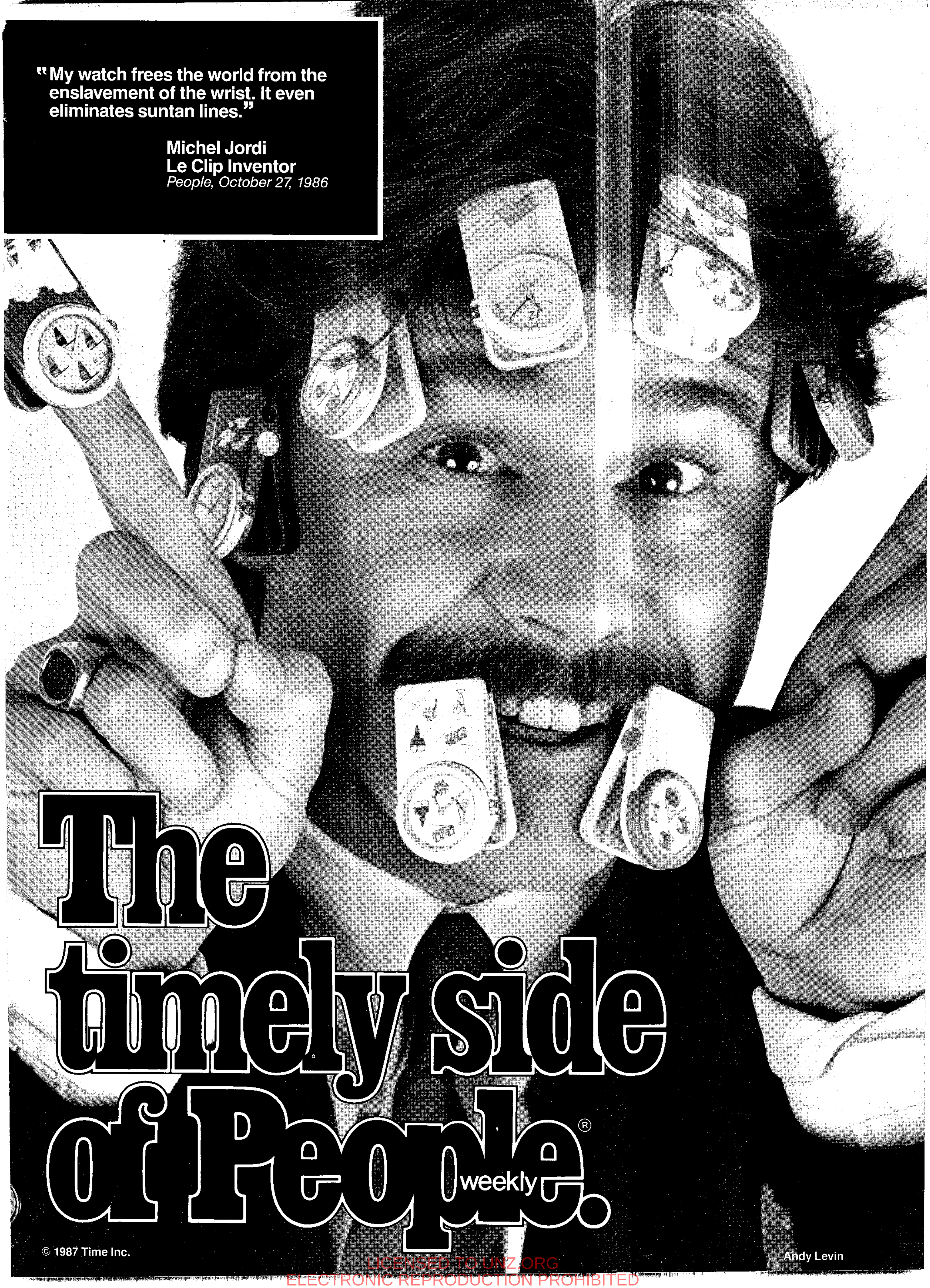
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> "…In *From the Hip,* Judd Nelson has lost his fixed expression of arrogant self-pity…"

Clark, the distinguished director of *Tribute, Porky's, Porky's II, Rhinestone,* and *Turk 182!,* cannot be said to have lost any of his talent for burlesque. In the world of the screamers and shouters, Clark is king, the unparalleled master of roughhouse, caricature, rant, rodomontade, bullshit, and all the other styles and varieties of excess.

We begin with a jumping, pounding travesty of legal procedure and court tactics. Judd, just out of law school and ambitious as all get-out, steals a brief at the large Boston firm he works for and gets himself into court as defense attorney in a nothing case. He turns the occasion into a grandstanding media success. Chagrined, his firm decides to humiliate him by giving him a seemingly indefensible client—a vicious literature professor (John Hurt) caught with a hammer and a missing prostitute's bloodied clothes in his car. Things become serious. Judd sobers up, and Clark and screenwriter David E. Kelley launch one of those dilemma-of-an-idealistic-young-lawyer debates about success versus truth. Should Judd use lawyers' tricks to free the professor—a probable psycho—to kill again? After all, defending the client is a lawyer's job. Well, isn't it?

John Hurt, who played the Elephant Man so movingly, is baleful and superior in this picture; in others, he has been weak and cringing, with a crumpled lower lip. Like so many great British actors, he can do whatever he wants without noticeable effort. In fact, the difference between English and American movie acting can be studied by comparing Hurt's voice with Judd Nelson's. Hurt's is resonant and full, with more than a touch of theatrical assurance. The performance goes in many directions, but its fundament—literally, the bass line—remains the voice. Nelson, on the other hand, a product of Stella Adler's acting classes, twists his lips, rakes his hair, turns himself inside out, and speaks in a miserably unattractive sneering whine. He's the bastard son of the Method, devoted to self-expression, while Hurt is devoted to creating a strange, bitter character. The would-be Nietzschean superman Hurt plays is a cliché of evil, but the intensity of his performance can't be shaken off. There's a dark, painful suspense in John Hurt's acting.

AT ITS BEST, FONS RADEMAKERS'S **The Assault** achieves a breathless sense of personal fate hounded by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. He tries his best to be a dull and conventional man, but he's forced into suffering—and almost into madness—by what happened on one awful night. In January 1945, just before the Liberation, two Dutch partisans in Haarlem killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think they had done the shooting, desperately dragged the body … and left it in front of Anton's house. Within minutes, the S.S. arrived and killed the boy's mother, father, and brother, as well as a group of Dutch hostages the Germans were holding. Anton was placed in a cell with a friendly partisan woman—one of the pair, he later found out, who had killed the collaborator.

Based on a novel by Harry Mulisch, *The Assault* is meant to be an examination of a Netherlands miserably divided between collaborators and partisans, between those who can't forget and those who would rather not remember. Anton's later life, plotted against postwar history, is literally haunted—traces of the dead keep reappearing and making claims on him. He's more than willing to forgive everyone, but people don't want to be forgiven. The question persists: Are partisans responsible for the reprisals committed in the wake of their acts? The events of the night in 1945 are told and retold by everyone who participated.

Rademakers is a powerful but clunky director: He indulges some terribly overemphatic acting, and he has a weakness for violent shocks. But the events of the freezing winter night are flawlessly told from the young boy's point of view as a half-seen, half-understood jumble of abrupt, paralyzing spasms of cruelty and equally abrupt acts of kindness. And this epic-length movie actually delivers on its *Rashomon* premise: The truth, as it is revealed from first one vantage point and then another, grows many-sided, ambiguous, and finally unjudgeable.

A NUMBER OF READERS HAVE POINTED out that my review of André Téchiné's **Scene of the Crime** (*New York*, February 2) garbled an incident in the movie's story. I'm referring to the scene in which two escaped convicts quarrel, and one of them then tries to strangle the thirteen-year-old boy who knows their hiding place. Rather than go through the scene again, further reducing the freshness of a wonderful moment, let me simply acknowledge my faulty memory and express my astonishment that anyone would prefer Téchiné's way of making his movies to mine. ■

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BEST BETS

Straight from the heart, here's a score of romantic Valentine's Day delights.

By Corky Pollan

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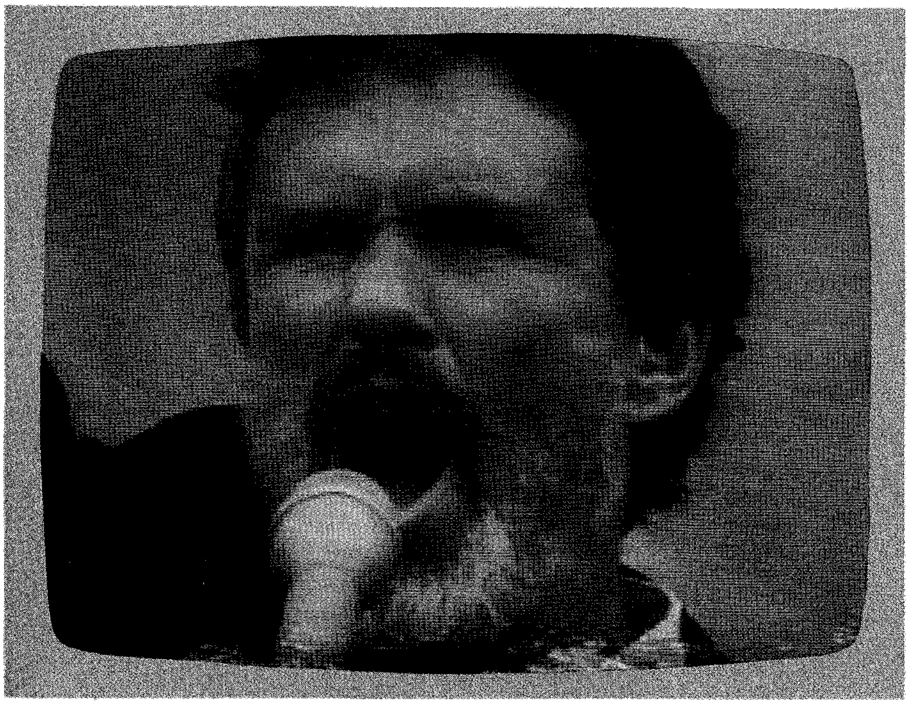
PHOTOGRAPH BY JEFF MCNAMARA

Television/John Leonard

AN AMERIKAN DREAM

"...*Amerika* isn't *The Sorrow and the Pity,* but it isn't right-wing paranoia either, or a commercial for Star Wars..."



THE UNDERGROUND MAN: *Kristofferson leads the opposition.*

Amerika lasts a week on ABC (February 15 through 22, excluding Saturday; 9 to 11 P.M. except for Tuesday, from 8:30 to 11 P.M.), and in the sixth hour, on the third night, there are two scenes that explain why we are better off watching *Amerika* than we were reading most of the rubbish published about it in advance by people who hadn't seen any of the mini-series. Both scenes strike me as somehow Spanish, one suggesting Picasso's *Guernica,* and the other the famous "human chain" of the descent from Linares in *Man's Hope,* Malraux's novel and movie of the Spanish Civil War. We get nihilism, and then fraternity.

First, the camera pans what looks like a refugee camp on a desolate plain. We see shacks, tents, wagons, bonfires, small plots of vegetables, and the dispossessed—"squatters," "internal exiles," political dissidents, and their families. The camp is ringed by soldiers, goggled and beetle-like in their black uniforms, and tanks, mindless machine fists. At the signal of a flare, choreographed helicopters appear and wheel, the camera careens, death birds menace the shabbiness; an obscene flirtation obtains, and then silence, and then the tanks, and then the screams.

Next, the camera follows a band of these refugees, led by a woman with a wounded child in her arms. These losers are an impertinence against a landscape and sky of slate waste. They advance on a town that has resented and refused them. Looked at from behind shuttered windows, through screened doors, they are unwelcome. They smell of trouble and defeat. And then doors open. Furtive figures dart from neat white boxes to fish gray ghosts from the procession. One by one, the dispossessed are made at home, and the dying child is delivered to the town, and not a word has been spoken.

Note that. Both scenes are speechless and therefore unimpressive on the printed page, and yet we have a lot to think about. What we see isn't happening in Spain in 1937 but in Nebraska in the 1990s, ten years after a Soviet occupation of the United States. We are obliged to feel like a severed Spain or like Germany at the end of World War II, to look like Eastern Europe and to wonder if we would behave any better than the French do in *The Sorrow and the Pity.*

Amerika is about us, not the Russians. We are forced to dream our way into a twentieth century most of the world has already suffered, and to do our dreaming in the stark reliefs and radical juxtapositions of modern art: days by Motherwell, nights by de Kooning, helicopters by Pollock, moral weather by Ad Reinhardt, interiors by Schwitters and Nevelson, soulscapes by Hans Hofmann and Franz Kline.

I'm not just being fancy. Even Kris Kristofferson—the Solzhenitsyn of ABC's Gulag—crosses the prairie the way Washington crossed the Delaware in the Larry Rivers version, and the flag he waves is by Jasper Johns. The American imagination of modern history finally catches up with the American imagination of modern art: dislocation, disintegration, and impasse.

Of course, *Amerika* isn't *The Sorrow and the Pity,* nor should it be reviewed by Harold Rosenberg. But it isn't right-wing paranoia either, or a fourteen-and-a-half-hour commercial for Star Wars. The whole project has been so ideologized that we end up reviewing ourselves instead of Donald Wrye, who wrote and directed it. The left seems to think it will inspire us to a preemptive nuclear strike, the right complains that we cave in too easily to the evil empire, and some people feel that the women in the mini-series are shortchanged—all this on the basis of reading instead of watching.

My personal politics are ordinarily irrelevant to the criticism of TV entertainment programs, but those politics may be fairly described as anarchist-pacifist-feminist left-wing wishy-washy. Nevertheless, I've been to the Soviet Union, and the future doesn't work. Nor are the Russians Cub Scouts; just ask the Afghans, the Hungarians, the Czechs, and the Poles. (If Kristofferson is Solzhenitsyn, he is also Lech Walesa.) None of this has much to do with Donald Wrye's right to imagine the future and meditate on American character as he chooses, or the fact that *Amerika*—at least the first half of it available for preview—is more absorbing than the latest Woody Allen trifle.

About the Russians: They are generally sympathetic. Colonel Andrei Denisov (Sam Neill) would really rather be an American, and he certainly likes sleeping with one (Mariel Hemingway). General

Photograph by Donal Holway.

Petya Samanov (Armin Mueller-Stahl) feels so bad after shooting some congressmen that he commits suicide. Helmut Gurtman (Reiner Schoene) is the real heavy, and he's an East German, and we've always been allowed to hate Germans and Arabs.

About the American men: Devin Milford (Kristofferson), who ran for president before spending six years being "reeducated" in a prison camp, doesn't say much of anything for the first six hours; he will lead the resistance. Peter Bradford (Robert Urich) is the Quisling or the Pétain of this American equation, sincere and opportunistic and doomed. Alan Drummond (Ivan Dixon) is the noble and civilly disobedient doctor who is appalled by "behavior modification"—a sturdy piece of work. Everybody on the new underground railroad makes us feel better.

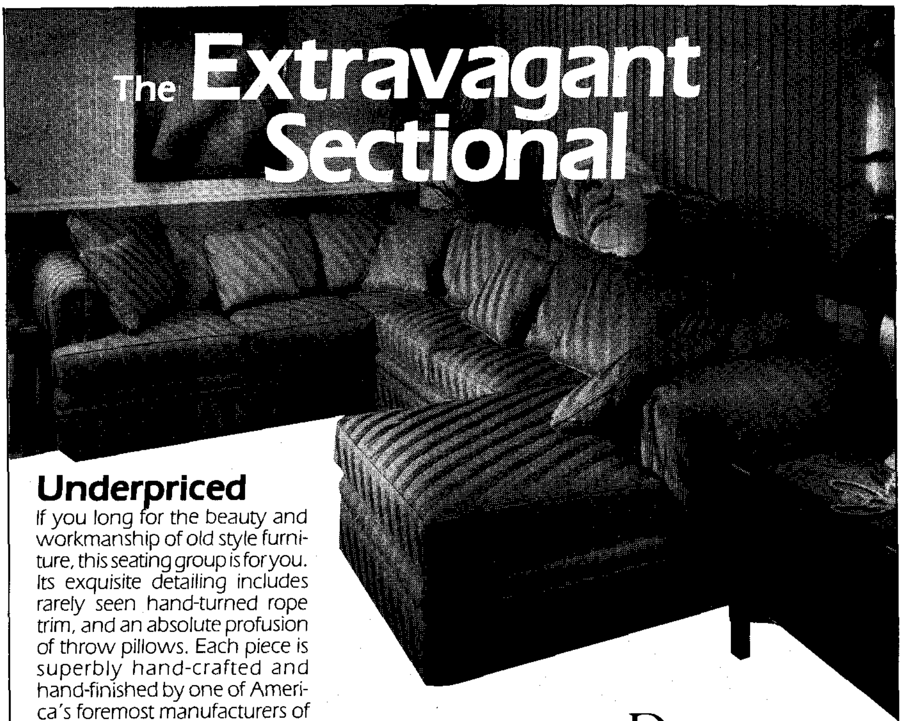
About the American women: Like Kristofferson, they don't have much to say. But the faces and the actions of Cindy Pickett, as Amanda Bradford, and Christine Lahti, as Kris's sister Alethea Milford, are strong and winning; their presence comforts and their heroism inspires. Their intelligence does not require blab, which is fortunate for them because blab is *Amerika*'s weakest point.

About that writing: It tends to the sententious, although the ideas—about community, belonging, a sense of place, the need to believe in something important enough to die for—have resonance. About the plot: It tends toward horse opera, and will probably get worse, but so do most epics. About the pacing: It is very slow, but maybe that purposeful gathering has to take place for us to appreciate the moments of assertion and transcendence when at last they do arrive. Anyway, the pictures make up for the pace, asking us to study them, demanding a different sort of television time from that of the action-adventure or the situation comedy, just as each poem requires its own time.

About the image of the United Nations: It suffers, but it has always suffered in this country, and that's not entirely our fault.

Finally, about the psychological effect of *Amerika* on America: If, after all these years of *M*A*S*H* in twice-daily reruns, this country is not the slightest bit more pacifist than it was fifteen years ago, a week of *Amerika* is hardly likely to up the bloodlust, and it would be tough to improve on the prevailing paranoia.

What a week of *Amerika* might do, with its remarkable painterly images and its moodiness, is to make us contemplate the ground of our national being and enable us to imagine a history from which we aren't exempt. This is not unworthy. ■



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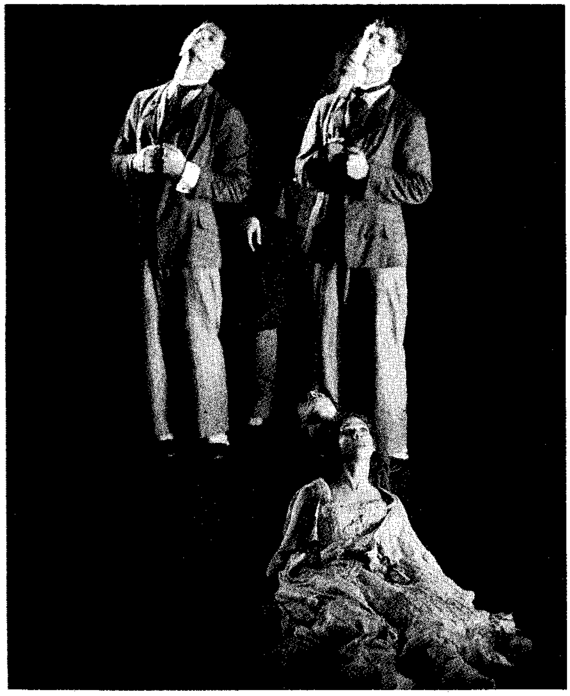
CLOSE ENCOUNTERS

"...Pilobolus manages the strange business in *Land's Edge* with a nice balance of the witty, the erotic, the macabre, the affecting..."



STRANGERS IN THE NIGHT: *Pilobolus at the Joyce.*

Pilobolus, AT THE JOYCE THROUGH FEBRUARY 22, has always had an affinity for Victorian culture, at least for the idea of a bygone society in which lasciviousness seethed under a surface of propriety and sexual repression. The company's new *Land's Edge,* choreographed by Robby Barnett, Alison Chase, and Jonathan Wolken, returns to this fertile domain that not only gives free rein to their imagination but also affords a grand opportunity for dressing up.

Of course the piece begins in the dead of night, with a pair of stargazing lovers and a trio of philosophers who've had one too many at the local pub—a set of ghoulish twin brothers and a misshapen chap who's presumably the village idiot. Breaking into their strolling reveries, the limp, recumbent body of a beautiful woman floats across the stage floor, as if washed up on a river's shore. The unfortunate lady is dressed in a lacy gown girdled with a blood-red cord, long skirt shredded, bodice torn away at one shoulder to reveal a camisoled bosom. Instantly, you surmise her story: Raped, or at least seduced, by the handsome but dissolute family heir, she found herself pregnant, went slightly and rather picturesquely mad, and threw herself into the Thames.

Naturally, she becomes a catalyst for the others' fantasies of forbidden pleasure. One watching the other, the brothers take turns dancing with (read: making love to) the corpse, then merely eye it fixedly as they indulge in a spot of homoerotic incest. The simpleton takes over as cavalier to the dead girl and manages to bring her back to life, the fool's pure soul animating her with its own joy. The other woman—whose first approach to the dead lady was to peer clinically under her skirt as if to report "*virgo intacta*" or, more likely, "three months gone"—listens avidly to the secrets the revived corpse has to tell, then enjoys widened romantic horizons in a lesbian embrace while the twins propel her male lover toward the scene, their hands over his eyes. Just when the tangles threaten to become strangleholds, the six oddly assorted characters join hands in an ecstatic communal circle, laughing at the unlikeliness of their dreams.

All of this strange business is managed with a nice balance of the witty, the erotic, the macabre, and the oddly affecting. The only disturbing element is the resemblance of the piece to Paul Taylor's 1979 *Nightshade,* even to its having one of the weird, meditative fellows smoke a pipe that sends spirals of smoke curling through the midnight sky, caught in fitful gleams of light.

Annabelle Gamson, WELL KNOWN AS A conservator of Isadora Duncan's and Mary Wigman's solos, has been looking beyond those founding mothers of modern dance to less familiar figures. The concert she staged recently at St. Mark's Church featured three solos by Eleanor King, a disciple of Doris Humphrey and Charles Weidman.

Born in 1906, King performed with the Humphrey-Weidman group from its founding, in 1927, until 1935. Having discovered in herself an instinctive response to the landscape and culture of the American West, King subsequently immigrated to Seattle and formed her own repertory group. Eventually, she located in the Southwest, where she is still active (Gamson's group learned the pieces directly from King's demonstration of them). The work that King made over the years often reflected her interest in ethnic dance and in literature—frequently her dances incorporated a spoken text. Yet the solos presented on the St. Mark's program are clearly cousins of works of the early moderns, without these particular bents.

Mother of Tears, made in 1933 and performed here with fierce clarity by Sarah Stackhouse, is a stark portrait of a woman who might be an obsessed nun or a victim of the Salem witch-hunts. Rooted to the spot, she squats with her legs wide, her torso as tensely curved as a bowstring, then allows the body to relax and soar upward, one long, angular arm raised in a signal of bearing witness. The 1944 *To the West,* wholeheartedly danced by Risa Steinberg, seems to be a lyrical version of Martha Graham's earlier *Frontier;* one can see in it a softening and sweetening of the concept of the settling of the West that would lead straight to Agnes de Mille's *Rodeo.* The choreography throws out images that can be interpreted as plowing, planting, riding, greeting, communal dancing, the predominant one being surveying—that is, taking the first step in possessing the untamed earth.

Both dances, as well as *Song of Earth,* are constructed from a very few phrases and take their strength from that simplicity. All three reveal what might be seen today as naïveté of content, form, and especially of spirit, yet one can also regret the absence in contemporary choreography of their clear-eyed, innocent conviction. It is good to have them around, and not just as bits of history.

While Gamson did not perform on the program, she gave it her best choreography to date, a piece for four women to selections from Brahms. Called *Tanzlieder,* the dance evokes the heady interactions that occur at a party, now and then stripping off the veneer of gracious public manners to reveal intimate private

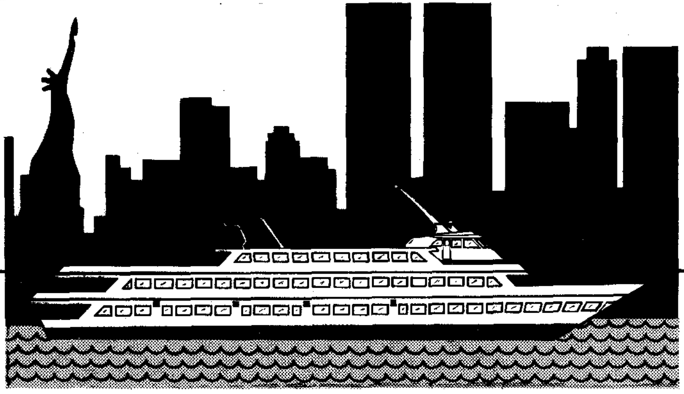
Photograph by Beatriz Schiller.

feelings. Gamson is not deterred by her all-female cast; she makes it an asset, showing woman in her infinite variety. And the luscious music has lured her away from the scrupulous dryness and tightness of her earlier work.

Susan Hadley's *Reunion,* GIVEN AT P.S. 122, shows a woman just past her first youth sizing up her place in the world vis-à-vis the family circle and relationships similarly fraught with intense, mixed emotions. Ritualistic passages performed around a stolidly middle-class dining table, which serves also as altar and bier, alternate with explorations of role-playing. A tender section called "Lullaby" (I thought of it as "What Women Know") unfolds the symbiotic life cycle of mother and daughter, the role of supporter and guide shifting almost imperceptibly from the elder to the younger. "Brothers" reveals what men are programmed to do—from the point of view of a woman certain that her sex has the tougher yet more profound assignments in life. With delicate humor, it sees "the guys" through the cheeky goofiness of preadolescence, the male bonding of high-school athletics, the lethal absurdity of army training, and into a driven afterlife armed with briefcase and telephone.

Reunion is a likable piece—tender and human with nothing phony about it. The guilelessness of the work might be reason enough to welcome it at a time when creative types on the make see gratuitous nastiness and provocation as the keys to instant fame. On the other hand, there is nothing strikingly new or strong about Hadley's efforts. Remarkable young talent typically has an element that is strange and disturbing, and a raw power that makes even its mistaken endeavors unforgettable, a quality that separates the Martha Grahams from the Eleanor Kings. Hadley also has a way to go before she reconciles her various influences—the robust, off-kilter dancing of Mark Morris, in whose company she is an outstanding performer, the haunting theater of Meredith Monk—with her own impulse toward old-fashioned lyricism.

One section of *Reunion,* however, makes me want to keep an eye out for Hadley's next concert. Called "Slapdance," it's based on the children's game in which (let's call him) Tommy extends his hands palm upward, while Susie, say, rests her own hands palm down on them with wary trust, snatching them away—not always fast enough—just when Tommy flicks his hands over to slap hers. From this little emblem of intimate confidence hand in hand with unpredictable violence, and deftly using a language midway between mime and dance, Hadley constructs a large and various world of relationships in which love and hate are inseparable. ■



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VOICES OF IMPORT

“. . .Shirai's soprano is very much her own—bright, clear, sinewy. A colorful mosaic of Jewish composers began Juilliard's ‘Focus!’. . .”

A VOICE TEACHER OF MY ACQUAINTANCE is convinced that the next Pavarotti will come from Asia, and he may be right. Many Asian instrumentalists now pursue important careers in the West, but, strangely, there has never been a major opera or concert singer from the Eastern Hemisphere—a situation bound to change, and probably very soon. Nobody who attends productions by the American Opera Center at Juilliard needs to be told that the school's voice department is generously stocked with young Japanese and Korean singers who are, according to observers on the inside, among Juilliard's most gifted and highly motivated students. Other American conservatories have their share of Asian voices, and no doubt many of them will be heard on the international music scene.

RESPONSIVE READING: *Mitsuko Shirai and Hartmut Höll.*

Some, in fact, have already been heard. Hei-Kyung Hong, a soprano from Korea, is now on the roster of the Metropolitan, where she sang Mimi in *La Bohème* last month. I regret missing both performances, but reliable witnesses report that Hong was the Met's most enchanting Mimi in many a season—which I can well believe, recalling her lovely Manon at Juilliard a few years ago. Earlier in the season, Taro Ichihara sang the Italian Tenor in *Der Rosenkavalier*, sounding enough like the genuine article to make me wonder how he might handle a real Italian tenor role. Aside from the pleasure of hearing vocal quality, it is reassuring to see these singers cast according to talent rather than racial stereotype. For years, whenever a Japanese or Korean soprano ventured westward, the only part she could expect to perform, whether it suited her voice or not, was Madam Butterfly.

A recital by **Mitsuko Shirai** at the 92nd Street Y gave even more persuasive evidence that those prejudicial days may be over at last. Shirai's voice and temperament would probably be all wrong for Puccini's geisha, but she sings German lieder with the assurance and sensitivity of a native. I first encountered this remarkable Japanese soprano two years ago at the Hohenems Schubert Festival in Austria, where she stepped in as a last-minute substitute for an ailing colleague. I also heard recitals by Dietrich Fischer-Dieskau, Janet Baker, Peter Schreier, and Francisco Araiza, and even in this company, Shirai was a standout.

Since then, several recordings have confirmed favorable first impressions of a serious artist with a uniquely expressive voice and an intense musical commitment—the same spirit that made singers like Janet Baker, Elisabeth Schwarzkopf, Victoria de los Angeles, Elisabeth Söderström, and Elly Ameling audience favorites back in those long-gone days when an exceptional singer could concentrate exclusively on recitals and still have a busy American career. Frankly, I never expected anyone as special as Shirai to find a New York sponsor, but I had forgotten about the enterprise and determination of the 92nd Street Y when there is important talent to be heard.

Shirai has lived in Europe since 1972, studying, winning competitions, and singing all over the continent. She is described as “a protégé of Elisabeth Schwarzkopf,” and I would imagine that she owes much of her idiomatic command of German lieder to that exacting teacher. Fortunately, though, Shirai is no Schwarzkopf clone. She scrupulously and precisely articulates each musical and verbal point, but without being precious or sacrificing spontaneity—flaws that too often spoiled Schwarzkopf's overrefined interpretations. Her voice is very much her own, too—a bright, clear, exactly tuned, and sinewy instrument but one with considerable coloristic resources and muscular flexibility. At her Y recital, which consisted of songs by Haydn, Schubert, Schumann, Webern, and Wolf, I detected a harshness in the upper register that I had not heard in Hohenems or on her recordings. That may disturb some tender ears, but it scarcely interfered with her fresh, immediate response to a song's interior drama or ability to animate the text and communicate a broad range of emotions.

If Shirai ever returns to New York, I recommend her next recital to anyone who loves German lieder and good singing. Meanwhile, there are her recordings, if you can find them (at the downtown Tower store, the last time I looked): a gorgeous bouquet of flower songs by Loewe, Schumann, Milhaud, Strauss, and Wolf (Signum SIG 10-00, LP), 21 Mozart lieder (Capriccio 10 098, CD), and a Schumann recital (Capriccio 10 099, CD). Shirai's partner on all three records is Hartmut Höll, the singer's husband and a superb pianist.

FOR YEARS, JUILLIARD'S ANNUAL MIDWINTER contemporary-music festival was a disgrace—six or seven concerts arbitrarily planned and casually thrown together as if the school wanted to dust its hands and proclaim all duties toward new music duly discharged. Along with that uncaring attitude, the programs lacked focus, so when Joel Sachs became director, his chief aim was to give them shape and coherence. This he has done—the festival

Photograph by Karen Kuehn.

has even been renamed **Focus!**—and the overall theme of the latest week-long bash was "Music in the Melting Pot: Immigration and Interaction."

Of course, it could be argued that even this "focus" is a rather fuzzy one—all American music since the country was first settled has been made in a melting pot of immigration and interaction. Never mind. Even if variations on the theme are potentially endless, Sachs devised some lively ones, at least for the three concerts I attended. One explored the influences of Latin American music on composers from both sides of the border, another examined the complex components that have built "the Asian bridge," while a third program featured music by composers born and trained in Europe who later became United States citizens or permanent residents.

Sixten Ehrling was in charge of the Juilliard Orchestra in Alice Tully Hall for the first program, a colorful mosaic created by four Jewish composers whose expressive goals could scarcely have been more disparate. Three were refugees from the Nazis—Darius Milhaud, Arnold Schoenberg, and Kurt Weill—and each made important contributions to America's musical life. From Milhaud, we heard three movements of his witty and urbane *A Frenchman in New York,* commissioned by RCA in 1962 as a companion piece to Gershwin's *An American in Paris* (that long-deleted recording now lies forgotten in RCA's vaults). Schoenberg was represented by his surprisingly gentle twelve-tone Piano Concerto, composed in 1942 at the request of Oscar Levant (!), and Weill provided a tuneful finale with two dreamy dream sequences from his musical *Lady in the Dark.* The fourth composer was native-born Aaron Copland, whose spiky *Connotations* of 1962 adopts Schoenberg's serial procedures to produce a sequence of typically pungent and exhilarating Coplandesque sonorities. A wonderful concert.

BILLED AS THE FIRST GRAND OPERA written by a native American composer ever publicly performed in the United States, William Henry Fry's **Leonora** was recently dusted off by the Bel Canto Opera Company and given two performances at the Fashion Institute of Technology Auditorium. The world premiere took place in Philadelphia on June 4, 1845, and a second production was staged in New York thirteen years later. After that, *Leonora* became a footnote in the history books, a curio by a composer who knew his Rossini, Bellini, Donizetti, and Auber and could skillfully ape their styles. Apparently the work pleased audiences at the time, but not the critics—after all, new operatic hits from Europe traveled quickly to sophisticated New York, which had already seen ten Verdi operas by 1858. Fry meant well, but, as the *Times* politely put it, his score "carried the memory to past pleasures afforded by other composers."

There are some pretty tunes and deft instrumental touches in *Leonora,* but it does sound thoroughly secondhand, as if Fry had stripped down an existing Bellini opera to its structural basics and then fleshed out the bare bones with notes of his own. Based on *The Lady of Lyons,* a play by Bulwer-Lytton, the long-winded libretto is a dreary, four-act bore devoid of interesting characters and dramatic incidents, as a humble peasant lad finds true love with a highborn lady. I'm glad to have seen *Leonora*—once—and my curiosity about this historical oddity is now satisfied. The Bel Canto troupe labored gallantly on the opera's behalf, especially David Kelleher, who reconstructed the score from the available published and manuscript sources. The production could have used more rehearsal—particularly the orchestra, under Mara Waldman's direction—but in general, the singers coped adequately with Fry's borrowed bel canto, which may now be returned to the library. ■

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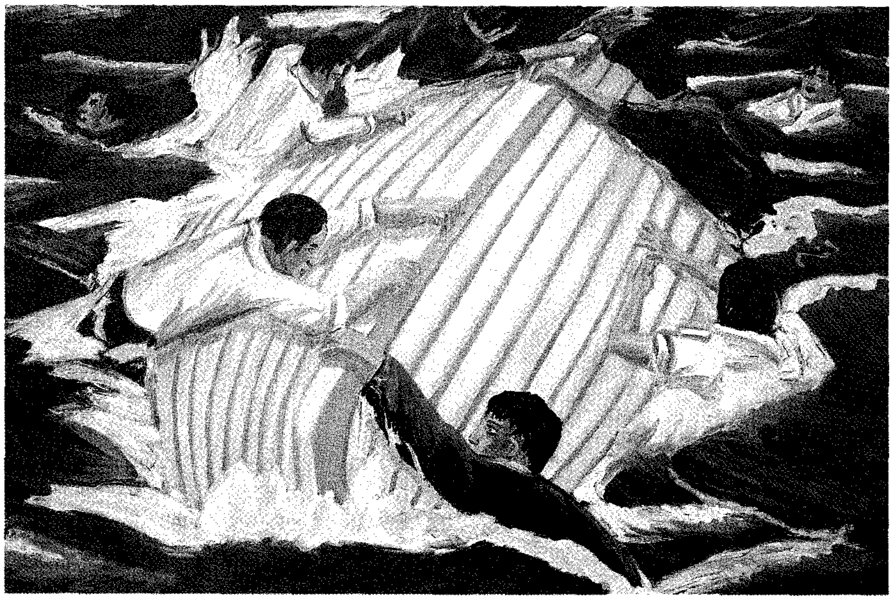
MONEY CHANGES EVERYTHING

> "...Haacke is conceptualism's Robin Hood. The most important question about the Met's new wing is, What fills it?..."



ANXIETY-RIDDEN: *Richard Bosman's* Capsized.

TO THE DELIGHT (OR IRRITATION) OF HIS audiences, **Hans Haacke** refuses to mind his manners. Connoisseurs of art-world conspiracy theories will be fascinated by the shoulder-high black cube that squats at the end of Haacke's exhibition, "Unfinished Business," at the New Museum. Inscribed on the four vertical faces are a few blistering facts about the relationship between the British advertising agency Saatchi & Saatchi and the government of South Africa.

Haacke is arguably the best conceptual artist still working. By whipping off the cloak that shelters the art world's financial dealings, he exposes the dark gropings among corporations, museums, museum revenues, power-hungry collectors, and politically tainted money—a web of relationships that inhabits a moral plane strangely separate from the one we think we know. The New Museum, an institution too small to be at risk, has given him his first American museum show since 1971, when the nervous Guggenheim canceled a Haacke exhibition—one that included a list of buildings owned by a slumlord, Harry Shapolsky—and then fired the curator who defended it. Haacke is conceptualism's Robin Hood; having bitten the hand that might have fed him, he tends to hide out in Sherwood Forest, perfecting his aim.

But back to the black cube. Charles Saatchi, who owns the agency with his brother Maurice, buys great quantities of art. He and his wife, Doris, have acquired (according to Haacke) 19 pictures by Georg Baselitz, 27 by Julian Schnabel, and 24 by Francesco Clemente, not to mention those by Warhol, Judd, and other masters of the sixties and seventies that crowd the Saatchis' private museum in London. In 1982, Haacke relates, the Tate Gallery in London held a Schnabel show in which nine of eleven paintings were owned by Doris and Charles. Schnabel, in 1982, was still a relatively unknown artist, whose career—and prices—could only be helped by a show at the Tate. Schnabel's was the first exhibit organized by the Patrons of New Art of the Tate Gallery, a group that included Charles. The whiff of scandal drifted through the art world, but the odor gradually dissipated.

The black cube is a cenotaph, and it won't be dissipated. Its inscriptions trace the connections between Saatchi & Saatchi, its "South Africa Affiliates," and the Pretoria government, for whom those affiliates do public relations. We are meant to savor the moral flavor of such headings as "Promotion of Governmental Clients," followed by a list including "Campaign for the constitutional change proposed by Pieter W. Botha's ruling National Party" and publicity for the KwaNdebele Development Corporation, one of the "homelands" agencies. We chew on the sentence that announces, "In 1986, Saatchi & Saatchi acquires a 50% stake in the South African National Mining Corporation."

Some critics with shaky nerves have argued that Haacke's work isn't art. On the contrary, I think it's some of the most successful conceptual art I've seen—pure, white-hot information, stripped of the oblique and the self-referential, unmuddied by hidden agendas, lodged like a lance in the heart of the real. This show is unthinkable *except* as art—that is, pure thought. Pretoria is hardly likely to change its racial policies because of an exhibition at the New Museum. Haacke is engaged in a ritual purification of the paradigms of art. The truth may not set you free, but the act of embracing it is a wonderful purgative.

I doubt, for instance, that Haacke believes the Metropolitan Museum will refuse money from Mobil, one of its biggest corporate sponsors. But only Robin Hood will violate "manners" with the claim that in 1985, Mobil supplied 20 percent of the fuel needs of the South African military and police force, a stain on its public image that the Metropolitan seemed almost grotesquely eager to launder out (and Mobil is desperate to suppress; it has threatened legal action against two museums that showed Haacke). The web tightens: It seems that a vice-chairman of the Met's business committee is Mobil's vice-president for public affairs.

In *MetroMobiltan,* Haacke illustrates this comfy cohabitation by building a classical entablature resembling the Met's façade. Inscribed over the portal of the pseudo-museum is the text of a business-oriented brochure Haacke found at the Metropolitan: "Many public relations opportunities are available through the sponsorship of programs, special exhibitions, and services," it announces in perfect candor. "These can often provide a creative and cost effective answer to a specific marketing objective, particularly where international, governmental, or consumer relations may be a fundamental concern." Indeed. In an ordinary con-

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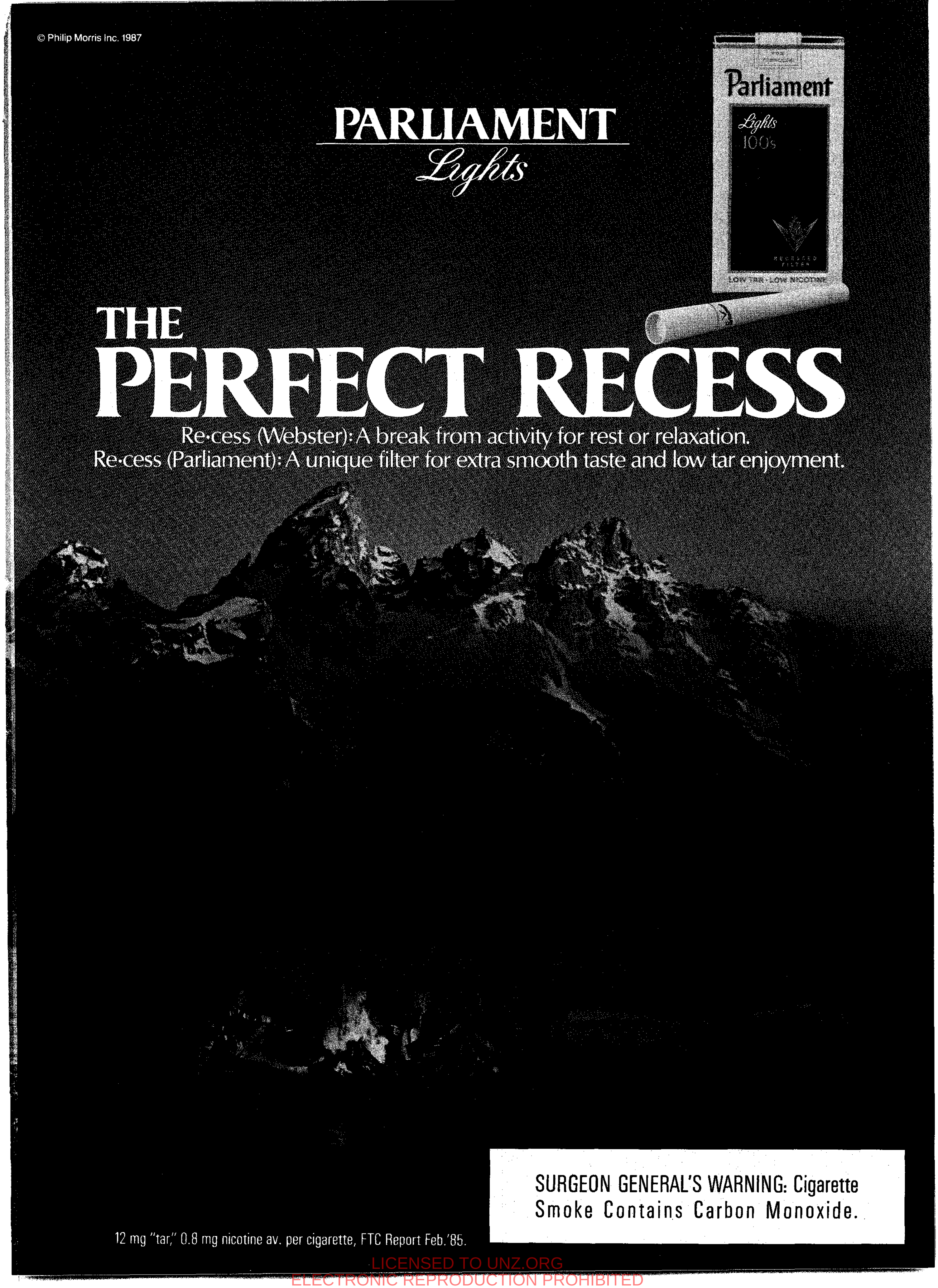
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text, these mild-sounding phrases might seem unobjectionable; museums must get their funds from somewhere. Haacke has taken a position *in extremis,* from which he can raise a troubling issue. Many words have been spilled by critics worrying whether corporate sponsorship of museums has exerted a subtle influence over policy. Haacke offers a compact edifice of facts, pure in its respect for the truth and more convincing than a mountain of speculation.

Haacke's art these days is fiercer and more topical than it was in the Shapolsky era. His aim is increasingly accurate, and his targets are increasingly worthy. The sting of truth brings a roar from the right places. The devil's advocate, you recall, is not, ultimately, on the side of Mephistopheles. (583 Broadway, near Houston Street; through February 15; catalogue, $15.)

THOUGH I PROMISED NO ONE A ROSE garden, it's a thorny path that leads you through modern art at the Metropolitan. The **Lila Acheson Wallace Wing for Twentieth Century Art** opened to various standing ovations, mine included. The thrill of watching the unveiling of a new venue for modern art has ebbed, however, and now the most important question about the new wing is, What fills it? The answer is mixed.

The Met can put its best art side by side with anyone's: Jackson Pollock's *Autumn Rhythm* and *Pasiphaë;* David Smith's wonderful *Becca,* astutely purchased during Henry Geldzahler's tenure; the Stieglitz Collection, including Marsden Hartley, John Marin, Georgia O'Keeffe, and Arthur Dove. There are also less predictable twinges of pleasure and surprise: Martin Puryear's simple wood hoop hung discreetly in the sculpture hall; a Felliniesque slab of white marble with staring "eyes," by Louise Bourgeois.

But the Met's stubborn (more than stubborn, perverse) dislike of modern art through most of this century has taken a toll. Department chairman William Lieberman can do only so much with the American room (1905–40), jammed to suicidal density with the American Scene paintings the Met was buying instead of Matisse and Picasso: John Sloan, Edwin Dickinson, John Steuart Curry, George Bellows, Rockwell Kent; endless farmyards and gray little interiors. Lieberman has cleverly hung early Franz Kline and Willem de Kooning figure studies near Curry's *John Brown* and Jack Levine's *String Quartette,* to suggest the figurative roots of American abstraction. And I was happily surprised by *Taos Valley,* by Ernest Blumenschein, and *The Conquerors (Culebra Cut), Panama Canal,* by the unknown Jonas Lie. I will still insist that history is better served in the broad, not the narrow, run. Somebody ought to be showing unmodernist American painting, so why not the Met? But I promptly run upstairs.

The top floor is one long roller-coaster ride. Lieberman, by reputation brilliant at installation, has come up with weird conjunctions. Sometimes the clue lies in the label: Two full walls are crowded with seven paintings by Clyfford Still—at least five too many—all of them given by Mrs. Still in 1986 and clearly hung to say thank you. Other selections are meant to prove the Met's prescience: a weak Motherwell from 1952, bought in 1953; a good Kline from 1959, bought that year. But an entire wall is given to Ellsworth Kelly's *Spectrum V,* a shuffle of pastel decorators' paint chips—mysterious, unless the Met owns nothing else from the sixties. And the leap into the eighties would challenge Paul Bunyan. What could have possessed Lieberman to let the prosaic photo-realist Warren Brandt grimly elbow Philip Guston, hero of the seventies, or to allow Guston to be shouted down by the almost unhangably intense *House of Fire,* by James Rosenquist? Perhaps he hoped to suggest the stylistic explosion of the last few years, particularly the recent shift back to figuration, but the hanging is too dense and the argument is either too broad or too obscure. Or perhaps he simply ran out of time; the sense of contained frenzy, subdued in the rooms containing Bonnard, Vuillard, and Picasso, crests near the end of the top-floor galleries.

The Met's flirtation with contemporary art is welcome whatever the outcome, though it has hardly produced a pas de deux. Robert Rauschenberg's *¼ Mile or 2 Furlong Piece* fills the temporary-exhibition gallery with plasticized shirts, fluffy tourist images, and other effluvia, and is about a half-mile, or four furlongs, too long; its chief virtue must have been its ability to fill space without fretting the curators. The focus of the room for recent contemporary acquisitions, titled "An Age of Anxiety," is more finely tuned. The Met, here, has been actively buying, and it now owns pictures that make more sense together than they might apart: a plate painting by Julian Schnabel; one of Donald Sultan's dark industrial landscapes; haunted sculptures by William Tucker, Magdalena Abakanowicz, Mimmo Paladino; *Capsized,* by Richard Bosman, which helped announce the arrival of that cartoonlike angst heralded by the room's title.

Where Lieberman has had a chance to shape the collection, the galleries tend to put themselves in order. This is a wing in search of an identity; the process will probably be long and, at least initially, painful. I mean to go back in six months or so, after the wing is rehung. When the Met has less to prove, we may get more satisfaction. ▬

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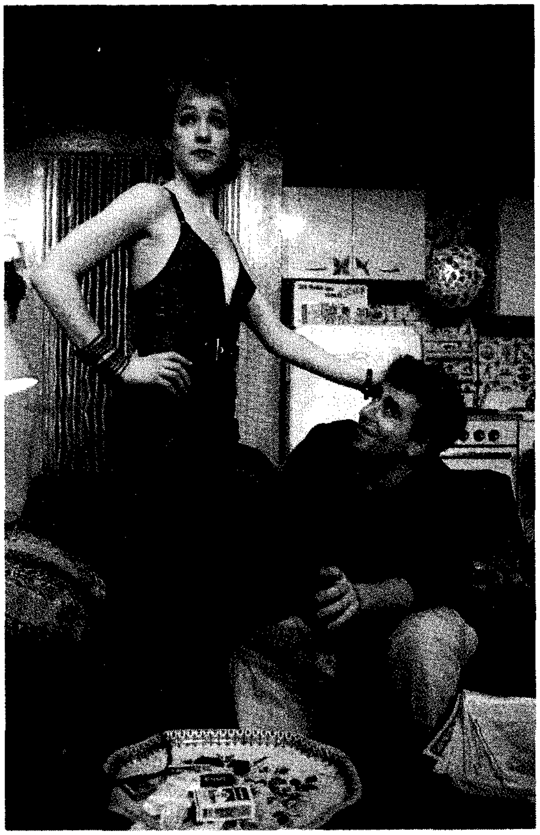
THE GRAYING OF AMERICA

"...All the characters prove connected to one another in the unlikeliest of ways as well as by tireless sexual experimentation..."

AS BAD LUCK WOULD HAVE IT, THE ONE time the talented playwright and screenwriter Steve Tesich made it to Broadway was with **Division Street** (1980), one of his weaker efforts and a failure. Now, for the Second Stage, Tesich has considerably rewritten the piece (you could call it *Revision Street*) into something much tighter, funnier, more effective. There are still a few difficulties with the play—as well as with the production—but it is now an impressive specimen of a worthy and rare species: the genuine farce that also makes a statement. Exactly how to make these divergent elements co-exist is what hasn't been quite solved here.

Division Street is a more comical and more imaginative *Big Chill,* to be played for laughs edged with seriousness. It looks at you with a pair of flashing eyes glinting out of dark rings caused by loss of sleep, loss of youth, loss of innocence. The exaltation of the sixties is viewed with comic nostalgia and ironic sobriety from the vantage of the eighties; the ridiculousness and mad beauty of the past and the yuppified me-first-ism of the present begin to look like the two ineluctable sides of the same coin. Chris, once a leader of the radical movement, has come to Chicago to make his way in the business world and shed his foolishly romantic wife, Dianah, who speaks largely in quotations from sentimental pop songs and thinks (if she does) in quotations from activist pamphlets. But his past refuses to let go of him.

When he barfs outside a Yugoslav restaurant that has served him putrid cabbage, a passing photo-reporter takes a picture that comes out with an article blowing Chris's cover. Next, Yovan, the restaurateur, is there to avenge his lost gastronomic honor with a gun. Chris's boss, having read the article, demands a written repudiation of any radical inclinations. Dianah, still in love, shows up to reclaim Chris, but is sent away to rejoin her "fuzzy-haired friends with ideals clinging to them like lint to their sweaters." Chris's landlady, Mrs. Bruchinski, a black orphan raised by Polish Jews and speaking with a Polish accent, has designs on her tenant and still dreams of the "We shall overcome" days. Roger, a former fellow radical, sees the newspaper picture and, thinking it the fulfillment of a vow to vomit on capitalist institutions, seeks out Chris to revive and lead the Movement. Nadja, a very young whore who insists she is only a slut (shades of O'Neill's "tarts"), keeps dropping in because the previous tenant, now dead, paid in advance for one year's worth of sex. At eighteen, she knows nothing of the Movement, but the article about Chris stirs her up and makes her want to rekindle the revolutionary flames in him.



DIVISION STREET SCENE: *Wilhoite and Rubinek.*

As it happens, all these characters prove connected to one another in the unlikeliest of ways as well as by tireless sexual experimentation. Coincidence has the kind of field day here it hasn't had since Plautus, but Tesich uses the device with the beaming self-confidence of one who thinks he invented it, and succeeds in creating a world in which the exception is the rule and the outrageous is tamed into a household—or stage—pet.

One difficulty persists, however, if one takes the play with the requisite grain of seriousness. The characters who continue to take the sixties in dead comic earnest emerge just as ridiculous as the hero, whose adversary position is shown variously as eminently sensible, crass but understandable, and ludicrously defeatist. If the idea is to make one side come out on top of the other, it would help to make both equally well defined; if it is to make everyone look absurd, a certain toughness is needed with which to call down, however sardonically, a plague on both houses. But for that, the play comes out much too soft. Endings, to be sure, have tended to be Tesich's weak point, and, indeed, they are the hardest for all.

Still, a great deal must be forgiven a playwright who can effortlessly juggle so many kinds of humor. There is the humor of acrobatically off-the-wall situations, the humor of outlandish characters (e.g., Mrs. Bruchinski, who embodies in one person most of the major minorities), and the humor of dialogue equally good with one-liners, repartee, and even surreal monologues such as Roger's paranoid harangues against today's feminists clamoring for orgasms. Take this exquisite line of Yovan's upon finding his long-gone daughter: "My little girl, I love you like the son I never had"; or Yovan's marvelous malapropisms, such as "He's the apple of my eye, but he is also the grape of my wrath!"

There are splendid performances from Cecilia Hart, John Spencer, Kathleen Wilhoite (even if she is a bit addicted to pauses), and the altogether delightful Olek Krupa, who, questioned about his thick accent, unforgettably explains, "I'm in Chicago only ten years. I'm originally from Cleveland." Regrettably, Novella Nelson is a much less zesty Mrs. Bruchinski than Theresa Merritt was on Broadway, and the competent Saul Rubinek lacks even the ghost of charisma as Chris. The designers have done all right, but Risa Bramon, the director, allows the pace to slacken, unfortunately not only at the points where it should.

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SOHO REP HAS VENTURESOMELY PRODUCED **Sergeant Ola and His Followers** (1979), a serious comedy that is seriously unfunny, about the cargo cult of New Guinea. It is by David Lan, a young, London-based South African interested in anthropological themes and their ecumenic symbolism. Here he deals with the Papuans at the end of World War II trying to emulate what they take to be the rituals of white men that bring them rich cargoes of consumer goods by sea and air. We see a group of natives pathetically imitating the ways of the Australians under whose trusteeship the island then was: They enact dinner parties, the dictation of letters, etc., in the hope of propitiating the "wetmen's" ancestors, be they Adam and Eve or monkeys, so they will send them cargo planes and ships.

Sergeant Ola, who returns from fighting for the Australians against the Japanese, tries to talk his people out of the cargo cult, first on behalf of the exploitative Australian, Captain Scovill, then, after some half-baked indoctrination at Port Moresby and appointment as Native Overseer, on their own behalf, or perhaps that of his ego. But he is losing out to Makis, a powerful shaman, who preaches allegiance to one's own ancestors, whether parrots or bees. After trying to fight Makis, Ola joins with him in a nonwhite-oriented version of the cargo cult, against the objections of his secretary, Don, who advocates democracy, which is really Marxism and revolution. Ola is jailed by Scovill for political reasons and, five years later, after Papua New Guinea's independence, set free for political reasons. There are elections, realignments, a suicidal victim of the cargo cult who returns as a ghost, and much more—for three confusing hours.

Seldom has the lessness of more been better demonstrated than by the opaque permutations of *Sergeant Ola;* for though we learn something about the birds (parrots, anyway) and the bees, we learn little about where these people come from or are headed for. Personal relationships, including polygamy, are particularly shortchanged. The visual aspects of the production are rudimentary, and Tazewell Thompson's staging, like much of the acting, is inadequate. Only Jonathan Peck (Ola), Jaison Walker (Don), and Ladonna Mabry as a number-two wife make a lasting, though perhaps not quite three-hour, impression.

Erratum: "YOU RIPPÈD DIS, YOU MENÈD dis," as the Greek reweaver said to an importunate customer. This non-Greek reviewer must make amends for a hole in his argument against Serban's *Trilogy:* In Euripides (a reader writes), Electra *does* marry Pylades. Though my other arguments stand, this teaches me to search my bookshelves, not my memory.

SALES & BARGAINS

BY LEONORE FLEISCHER

WHAT'S THE BIG IDEA?

THINK BIG! IS HAVING A SALE ON ITS huge replicas of familiar objects, including slightly damaged or irregular items in limited quantities. Examples: 11-in. baseballs or tennis balls, if perfect $35, here $20; 10-in. Pink Pearl erasers, if perfect $15, here $10; scratched 36-in. records, if perfect $40, here $20; 5-ft. toothbrushes, if perfect $140, here $70; and much more. Everything sold as is. A.E., M.C., V., checks accepted; all sales final. *Think Big! Warehouse, 580 Broadway, near Prince St., sixth floor (925-7300); Thurs.–Sat. noon–5 p.m.; 2/12–14 only.*

CARRY ON

LEGAL-SIZE LEATHER ATTACHÉ CASES and portfolios are on sale here. Zip-top portfolios, were $100 and $110, now $59.95 and $79.95; 3-in. leather-lined attachés with combination lock, were $150, now $89.95; expandable leather-lined attachés with brass hardware and combination locks, were $280, now $189.95; Investment Bankers cases with brass hardware, some with files, were $450–$650, now $139.95–$259.95; Atlas 4-in. belting-leather attachés with 24K-gold-plated hardware and removable files, were $420, now $289.95; Italian box-calf briefcases, were $400–$600, now $319.95–$469.95. A.E., M.C., V. accepted; no checks; all sales final. *Lederer de Paris, 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 2/28.*

A ROOM OF YOUR OWN

THIS MANUFACTURER OF QUILTED BEDspreads and all decorating accessories is having a terrific sale at its New Jersey outlet and Bronx factory. Prices on loom-quilted and hand-guided outline-quilted bedspreads in fabrics by Robert Allen, Cyrus Clark, Waverly/Schumacher, John Wolf, Jay Yang, and others, now far below their usual sale prices. Everything sold as is. Loom-quilted spreads, were $39 (twin), $49 (full), $59 (queen), and $69 (king), now $20, $25, $30, and $35, respectively; outline-quilted spreads, were $119 (twin), $139 (full), $149 (queen), and $169 (king), now $60, $70, $75, and $85, respectively. Selected items at far below wholesale prices. Wholesale prices on all custom-made accessories, including window treatments, in their fabric or yours; hardware, measuring, and installation additional. Checks accepted on in-stock items and as deposits for custom orders; no credit cards; all sales final. *Bedspreads & Draperies Direct. Factory: 135 East 144th St., the Bronx (993-5668); Sat. (and Mon. 2/16 only) 10 a.m.–4 p.m. Outlet: 266-A Grand Ave., Englewood, N.J. (201-568-5899); Thurs., Fri., and Sat. (and Mon. 2/16 only) 10 a.m.–5 p.m. Call for directions. Sale 2/12–28.*

A BODY BEAUTIFUL

ALL SPRING MERCHANDISE AT THIS WOMen's body- and activewear shop is 20 percent off, and previous-season items 50 percent off. At 50 percent off: Haase leotards, now $20–$26; Bonnie August leotards, now $12.50; Leotardo Da Vinci solid and printed tights, now $19; Hue metallic tights, now $8.50; Blanche teddies, now $24–$33; also, selected socks, tights, sportswear, panties, and bras. Swimwear, cruisewear, Dance France leotards, Hanes hosiery, Ergee cotton sweater tights, and more, now 20 percent off. A.E., M.C., V., checks accepted; exchanges possible on all but half-price merchandise. *New York Body Shop, 49 West 57th St. (838-1008); Mon.–Fri. 9:30 a.m.–7:30 p.m., Sat. 10 a.m.–7 p.m., and Sun. noon–6 p.m.; through 2/23.*

FRESH ROASTED

THIS FAMILY-OWNED COMPANY IS HAVING a sale on coffee, tea, spices, and cheese. Visit or order by mail. Coffee samplers include (request bean or desired grind; sale price includes shipping): *a)* 1 lb. each House Blend Light, Colombia Light, and Kona Blend, was $14.27 plus shipping, now $12; *b)* 1 lb. each House Blend Dark, Vienna, and French, was $13.83 plus shipping, now $12; *c)* water-decaffeinated group with 1 lb. Colombia Light, ½ lb. Copenhagen, and ½ lb. Kenya AA, was $16.04 plus shipping, now $14. Teas include (prices per ¼ lb., shipping included; 1 lb. minimum order unless combined with coffee): Lapsang Souchong, was $2.39, now $1.59; Golden Assam, was $2.19, now $1.49; Orange Pekoe, was $1.79, now $1.49; Decaf Orange Pekoe, was $3.09, now $2.49. Spices include (prices per ounce; shipped only with coffee or tea orders): caraway seeds, cinnamon, cumin, whole nutmeg, oregano, peppercorns, rosemary, sage, now 50 cents; pignoli, now 60 cents; cloves, now $1.25; tarragon, now $1.75; sweet basil, now $1.99; sun-dried tomatoes, now

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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MORE CLOTHES

THIS STORE FOR WOMEN (SIZES 3/4–11/12, some 13/14) offers a great deal on winter stock. Buy a garment already marked down 50 percent and get another of equal or lesser value free (for example, Metropole cotton jacket, was $98.95, now $49.95 plus one free item). Clothes not previously reduced are also two-for-one, including sweaters and Tahari separates. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *Modesty, 47 West 57th St. (759-2815); Tues., Wed., Fri., and Sat. 10 a.m.–7 p.m. and Mon. and Thurs. till 8 p.m.; through 2/28.*

VALENTINE BIJOUX

HIGH-FASHION COSTUME JEWELRY IS here at below-wholesale prices. Large enameled button earrings or shell-shaped earrings with hematite, wholesale $20, here $10; Lucite cuffs, plain and with "rhinestones," wholesale $18 and $24, respectively, here $5 and $10; two- and three-strand "pearls," wholesale $20 and $24, respectively, here $8 and $10; burnished-gold choker, wholesale $72, here $30; wide "tortoiseshell" cuffs, wholesale $15, here $7; chokers with rhinestone bows and crystal drops, wholesale $60, here $30; large crystal snowflake pins, wholesale $40, here $20; expansion bracelets with bow, wholesale $60, here $30. Checks accepted; no credit cards; all sales final. *Jay Feinberg, Ltd., 42 West 39th St., penthouse (575-8474); Wed.–Fri. 10 a.m.–4 p.m.; 2/11–13 only.*

LARGER LINGERIE

HERE'S LOVELY LINGERIE FOR WOMEN sizes 14–26 in polyester satin charmeuse, crêpe de Chine, or chiffon, and nylon stretch lace. Lace panties (sizes 1X–5X), retail $20, here $7; charmeuse half- and full slips, retail $50 and $75, respectively, here $20 and $35; lace camisoles or shoulder-pad shirts, retail $42, here $20; lace teddies, retail $52, here $25; charmeuse pajamas, retail $150, here $60; lace-trimmed-chiffon toga gowns with robe, retail $150, here $80; and more. Checks accepted; no credit cards; all sales final. *Briana, 264 West 35th St., Room 602 (736-4273); Mon.–Fri. 9 a.m.–5 p.m.; through 2/13.*

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Through 2/17: *Filming Othello.* #2—Through 2/26: "Rediscovering World Cinema." 2/10–11: *Nosferatu the Vampyre* (1979); *Fitzcarraldo.* 2/12: *The Tin Drum.* 2/13–14: *Throne of Blood; Yojimbo.* 2/15–16: *1900.* 2/17–18: *The Clowns; Amarcord.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. 2/11: *Baby, It's You; Enormous Changes at the Last Minute.* 2/12: *And Now for Something Completely Different; Monty Python and the Holy Grail.* 2/13–14: *Sincerely Charlotte; La Truite.* 2/15: *The Bicycle Thief; The Gold of Naples.* 2/16: *The Wild One; On the Waterfront.* 2/17: *The Big Heat; Human Desire.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Come and See.* #2—*Men . . . ; Sherman's March.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Blue Velvet.* #2—*The Morning After.*

6. 8TH STREET PLAYHOUSE—8th St. e. of Sixth Ave. 674-6515. Through 2/12: *Brighton Beach Memoirs.* Opening 2/13: *Over the Top.*

7. MOVIELAND 8TH STREET—8th St. e. of University Pl. 477-6600. #1—*The Mission.* #2—*Light of Day.* #3—*The Decline of the American Empire.*

8. THEATRE 80—St. Mark's Pl. w. of First Ave. 254-7400. 2/11: *Performance; Don't Look Now.* 2/12: *She Done Him Wrong; I'm No Angel.* 2/13–14: *Dinner at Eight; The Women.* 2/15: *Ninotchka; Grand Hotel.* 2/16: *It Happened One Night; Twentieth Century.* 2/17: *All About Eve; Sunset Boulevard.*

9. CINEMA VILLAGE—12th St. e. of Fifth Ave. 924-3363. 2/11–12: *When Father Was Away on Business; Closely Watched Trains.* 2/13–14: *Fool for Love; Paris, Texas.* 2/15–17: *La Dolce Vita.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Crimes of the Heart.* #2—Through 2/12: *Marlene.* Beg. 2/13: *Little Shop of Horrors.*

11. QUAD CINEMA—13th St. w. of Fifth Ave. 255-8800. #1—*Sid & Nancy.* #2—*A Room With a View.* #3—*Down by Law.* #4—Through 2/12: *Hour of the Star.* Beg. 2/13: *Hannah and Her Sisters.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. w. of Eighth Ave. 989-0060. #1—*The Bedroom Window; Lady and the Tramp.* #2—*Black Widow.* #3—*Outrageous Fortune.*

21. GRAMERCY—23rd St. w. of Lexington Ave. 475-1660. Through 2/12: *Little Shop of Horrors.* Opening 2/13: *Mannequin.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Outrageous Fortune.*

24. 34TH STREET EAST—34th St. w. of Second Ave. 683-0255. *Black Widow.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. w. of Second Ave. 532-5544. #1—*From the Hip.* #2—*Radio Days.* #3—*Platoon.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Through 2/12: *Wanted Dead or Alive.* Opening 2/13: *Mannequin.* #2—*Light of Day.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Platoon.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Critical Condition.* #2—*The Golden Child.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—Through 2/12: *Little Shop of Horrors.* Opening 2/12 (late show): *Over the Top.* #2—*Black Widow.* #3—*Blue Velvet.* #4—*Crimes of the Heart.* #5—*Heartbreak Ridge.* #6—*The Morning After.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Star Trek IV: The Voyage Home.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *The Color Purple.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *"Crocodile" Dundee.* **EMBASSY 3**—Through 2/12: *Native Son.* Beg. 2/13: *Children of a Lesser God.* **EMBASSY 4**—Through 2/12: *The Color of Money.* Beg. 2/13: *Peggy Sue Got Married.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Deadtime Stories.* #2—*Allan Quatermain and the Lost City of Gold.*

38. EMBASSY 49TH STREET—49th St. e. of Seventh Ave. 757-7003. *Lady and the Tramp.* Theater closed to the public 2/9–10 and 2/17–19.

MOVIES

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*From the Hip.* #2—*The Bedroom Window.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. Through 2/12: *Peggy Sue Got Married.* Beg. 2/13: *The Color of Money.*

41. ZIEGFELD—54th St. w. of Sixth Ave. 765-7600. *Outrageous Fortune.*

42. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Crimes of the Heart.*

44. SUTTON—57th St. e. of Third Ave. 759-1411. *Black Widow.*

45. 57TH STREET PLAYHOUSE—57th St. w. of Sixth Ave. 581-7360. Opening 2/11: *The Good Father.*

46. NEW CARNEGIE—57th St. e. of B'way. 582-4582. Through 2/12: *Something Wild.* Beg. 2/13: *Hannah and Her Sisters.*

47. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. 2/9 and 2/11: *The Morning After.* Opening 2/13: *Mannequin.*

48. PLAZA—58th St. e. of Madison Ave. 355-3320. *The Mission.*

49. PARIS—58th St. w. of Fifth Ave. 688-2013. *One Woman or Two.*

50. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *'Round Midnight.*

51. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*From the Hip.* #2—Through 2/12: *Defense of the Realm.* Opening 2/13: *Over the Top.*

52. BARONET—Third Ave. at 59th St. 355-1663. Through 2/12: *The Fringe Dwellers.* Opening 2/13: *84 Charing Cross Road.* **CORONET**—*Outrageous Fortune.*

53. CINEMA 3—59th St. w. of Fifth Ave. 752-5959. *The Decline of the American Empire.*

54. CINEMA I—Third Ave. at 60th St. 753-6022. Through 2/12: *The Assault.* Opening 2/13: *Duet for One.* **CINEMA II**—753-0774. Through 2/12: *Betty Blue.* Opening 2/13: *The Assault.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*The Bedroom Window.* #2—832-2720. *Light of Day.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Dead of Winter.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Bedroom Window.*

66. 86TH STREET EAST—86th St. e. of Third Ave. 249-1144. Through 2/12: *The Morning After.* Opening 2/13: *Mannequin.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Critical Condition.* #2—*From the Hip.*

68. RKO 86TH STREET TWIN—86th St. w. of Lexington Ave. 289-8900. #1—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Opening 2/12 (late show): *Over the Top.* #2—*Light of Day.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Dead of Winter.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Scene of the Crime.* #2—*Thérèse.* #3—Through 2/12: *Ménage.* Opening 2/13: *Faces of Women.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Opera do Malandro.* #2—Through 2/12: *El Amor Brujo.* Beg. 2/13: *Ménage.*

83. REGENCY—B'way nr. 67th St. 724-3700. Through 3/10: "Judy and Liza at the Regency." 2/10–11: *Little Nellie Kelly; In the Good Old Summertime.* 2/12: *Judgment at Nuremberg.* 2/13–14: *Presenting Lily Mars; Babes on Broadway.* 2/15–16: *Ziegfeld Girl; Girl Crazy.* 2/17: *Lucky Lady; A Matter of Time.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*Black Widow.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Platoon.* #2—*Radio Days.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.* #5—*Light of Day.* #6—*From the Hip.*

86. THALIA—95th St. w. of B'way. 222-3370. 2/11: *Shame; Hour of the Wolf.* 2/12: *Annie Hall; Play It Again, Sam.* 2/13–14: *The Awful Truth; Talk of the Town.* 2/15: *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean; Thieves Like Us.* 2/16: *Witness for the Prosecution; Shanghai Express.* 2/17: *A Soldier's Story; The Story of a Three-Day Pass.*

87. METRO—B'way nr. 99th St. 222-1200. #1—Through 2/12: *Comic Magazine.* Beg. 2/13: *Hannah and Her Sisters.* #2—*The Decline of the American Empire.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Star Trek IV: The Voyage Home.* #2—*Light of Day.* #3—Through 2/12: *Blue Velvet; Allan Quatermain and the Lost City of Gold; Lady and the Tramp.* Beg. 2/13: *Peggy Sue Got Married.* #4—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *Children of a Lesser God.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—*Scorpion; The Color Purple.* #2—*Platoon.* #3—*The Golden Child.* #4—*Critical Condition.* #5—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Over the Top.*

90. NOVA—B'way nr. 147th St. 862-5728. *Critical Condition.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Star Trek IV: The Voyage Home.* #2—Through 2/12: *Allan Quatermain and the Lost City of Gold; Scorpion.* Beg. 2/13: *The Golden Child.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5200. **Naturemax:** adm. $3.25; senior citizens $3; children $1.50: Daily (call for show times): *On the Wing; Nomads of the Deep* and *Skyward; The Dream Is Alive.* Triple features: adm. $4.75/$4.50/$3: Fri.–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4. 2/13 at 3 and 7: *In the Wild Mountains* (China, 1985), dir. Yan Xueshu.

BACA—200 Eastern Pkwy., Brooklyn. (718) 783-3077. Free. 2/15, 1–5: "Filmsearch": Screenings of competing 16-mm. works in progress; discussion.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718) 638-5000. Adm. $3; senior citizens $2; students $1; museum adm. not included. "Beyond the Melting Pot: The Cinema and Immigration in America." 2/14–15 at 3: *Hester Street* (1975), dir. Joan Micklin Silver, with Carol Kane.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. 2/11 at 7:30: *Notorious* (1946), dir. Alfred Hitchcock, with Cary Grant and Ingrid Bergman.

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5. 2/13 at 8: *Ascension of the Demonoids* and *The X-People* by George Kuchar; Kuchar present. 2/14 at 8: *L'Age d'or* (France, 1930), dir. Luis Buñuel and Salvador Dali. 2/15 at 7: Films by Roger Jacoby, introduced by Ondine.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. "Ciné-Club": adm. $3.50; students and senior citizens $2.50. 2/10–11 at 1, 3:15, 6, 8:45: *Adieu Bonaparte* (France, 1985), dir. Youssef Chahine. 2/17–18 at 1, 3:15, 6, and 8:45: *L'Etê prochain* (France, 1985), dir. Nadine Trintignant.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. "Video-Feature": Through 2/22: "Return of Guerrilla Television: A *TVTV* Retrospective."

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5. "Japan at War: Rare Films From World War II." 2/11 at 7:30: *The Loyal 47 Ronin, Part I* (Japan, 1941–42), dir. Kenji Mizoguchi. 2/13 at 7:30: *The Loyal 47 Ronin, Part II* (Japan, 1941–42), dir. Kenji Mizoguchi, and *The Men Who Tread on the Tiger's Tail* (Japan, 1945), dir. Akira Kurosawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: 2/15 at 12:30, 1:30, and 2:30: "*Gerim* Means Stranger," from *Directions* (ABC, 1979), and "The Ghetto Ten," from *Eternal Light* (NBC, 1985). Adm. $5: "A Contemporary Lens on Jewish Experience": 2/15 at 4: *In Her Own Time* (1985); discussion with the producer, Vikram Jayanti.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, free: Through 2/28, Tue.–Sat. at 1: "The Medicine Show"; 2:30: *Las Mujeres del Mercado* by Annie Goldson and Ann Crenovich; at 3: "Democracy in Communication": works by Latin American artists; at 4: "Darkest England," from *The Eleventh Hour* (Channel Four, Great Britain, 1984).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $5: Through 2/14: Jon Jost retrospective. 2/13 at 8: *Stagefright* (1974); Jost present. 2/14 at 8: *Plain Talk and Common Sense (uncommon sense)* (1987, premiere); Jost present.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. 2/10–3/14, Wed.–Sat. at 12:30 and 3:30, Tue. at 5:30: *The Petrified Forest* (NBC, 1955), with Humphrey Bogart. Wed.–Sat. noon–5, Tue. noon–8: Through 2/28: "New York World Television Festival."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Through 2/17: "British Film: Traditions—Melodramatics." 2/12 at 2:30: *Good Time Girl* (Great Britain, 1948), dir. David MacDonald; at 6: *The Brothers* (Great Britain, 1948), dir. David MacDonald. 2/13 at 2:30: *Dusty Ermine/Hideout in the Alps* (Great Britain, 1936), dir. Bernard Vorhaus; at 6: *The Last Journey* (Great Britain, 1935), dir. Bernard Vorhaus; Vorhaus present. 2/14 at 2: (See 2/13 at 6); at 5: (See 2/13 at 2:30). 2/15 at 2: *The Ghost Camera* (Great Britain, 1933), dir. Bernard Vorhaus; at 5: *Crime on the Hill* (Great Britain, 1933), dir. Bernard Vorhaus. 2/16 at 2: (See 2/15 at 5); at 5: (See 2/15 at 2). 2/17 at 2:30 and 6: *Dark Red Roses* (Great Britain, 1929), dir. Sinclair Hill. **Titus Theater 2:** 2/12 at 3 and 6:30: "What's Happening?": *Argentina, the Broken Silence* (1986), dir. Victor Fridman. Through 2/24: "The Films of Rudy Burckhardt." 2/13 at 3: "Rudy Burckhardt: About Artists": *Charles Simonds—Dwellings* (1974), *Alex Katz Painting* (1978), *Neil Welliver Painting in Maine* (1980), and *Yvonne Jacquette Painting Autumn Expansion* (1981); 6:30: "Rudy Burckhardt: Text by Poets": *The Automotive Story* (1954), *The Apple* (1967), and *In Bed* (1986), text by Kenneth Koch; *Indelible, Indelible* (1983), text by John Ashberry; and *Good Evening Everybody* (1977). 2/14 at 2:30: "Rudy Burckhardt: Comedy 1": *The Uncle's Return* (1940), *Mounting Tension* (1950), and *Tarzam* (1969); 5:30: "Rudy Burckhardt: Comedy 2": *A Day in the Life of a Cleaning Woman* (1953) and *Avenues of Communication* (1973). 2/15 at 2:30: (See 2/13 at 6:30); 5:30: (See 2/13 at 3). 2/16 at 2:30: (See 2/14 at 5:30); 5:30: (See 2/14 at 2:30). 2/17 at 3: "Rudy Burckhardt: Diary and Collage": *City Pasture* (1974), *Cerveza Bud* (1981), and *Digital Venus* (1968–87); 6:30: "Rudy Burckhardt: Collaborations": *The Aviary, Nymphlight, A Fable for Fountains,* and *What Mozart Saw on Mulberry Street,* made with Joseph Cornell (1955–57); *The Casserole Dish* (1978), made with Phillip Lopate; and *Shoot the Moon* (1962), made with Red Grooms.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 2/9–11 at 8: *She's Gotta Have It* (1986), dir. and with Spike Lee. 2/12 at 8: *The Autobiography of Malcolm X* (1972); guest speaker. 2/13–14 at 8 and 10:15, 2/15 at 5, 7:15, and 9:15, 2/16–17 at 8: *Rouge Baiser* (France, 1985), dir. Vera Belmont; 2/16 at 3 (adm. $6/$4/$2 adm.): *The Cameraman* (1928), dir. Edward Sedgwick, with Buster Keaton; live piano accompaniment.

NEW YORK PINEWOODS FOLK MUSIC CLUB—Greenwich House Music School, 46 Barrow St. 594-8833. Adm. $7; children and senior citizens $4. 2/14 at 8: Three films about folk music by John Cohen.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. 2/17 at noon: Gordon Parks retrospective: *Leadbelly* (1976), dir. Parks; 2:30: "Films on South African Apartheid": *You Have Struck a Rock!* (1981), dir. Deborah May, and *Mandela* (1986), dir. Peter Davies.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; senior citizens and students $4. "The Age of New Yorker Films"; separate adm. to each film. 2/10–12 at 6: *Two or Three Things I Know About Her* (France, 1966), dir. Jean-Luc Godard; at 8: *Amulet of Ogum* (Brazil, 1975), dir. Nelson Pereira dos Santos; at 10: *Beware of a Holy Whore* (West Germany, 1970), dir. Rainer Werner Fassbinder. 2/13–15 at 6: *Dossier 51* (France, 1978), dir. Michel Deville; at 8: *No Man's*

Land (Switzerland, 1985), dir. Alain Tanner; at 10: *Tokyo Story* (Japan, 1953), dir. Yasujiro Ozu; 2/14–15 at 4: *Jail Bait* (West Germany, 1972), dir. Rainer Werner Fassbinder. 2/17–19 at 6: *Diary for My Children* (Hungary, 1984), dir. Marta Meszaros; at 8: (See 2/13–15 at 8); at 10: *Ali: Fear Eats the Soul* (West Germany, 1974), dir. Rainer Werner Fassbinder. Public Service (free): Sat.–Sun. at 2, through 3/8: *Millhouse: A White Comedy* (1971), dir. Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. 2/14 at 2: *Running Fence* (1978), dir. Albert and David Maysles, and Charlotte Zwerin.

ST. ANN'S—157 Montague St., Brooklyn Heights. (718) 834-8794. Adm. $4. "The Homeless Film Festival." 2/13 at 8: *Sullivan's Travels* (1941), dir. Preston Sturges, with Joel McCrea and Veronica Lake. 2/14 at 8: *The Last Laugh* (Germany, 1924), dir. F. W. Murnau, with Emil Jannings.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. "Chimes for Orson Welles." 2/15 at 1:30: *The Magnificent Ambersons* (1942), dir. Welles.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Through 2/28: "Before Hollywood: Turn-of-the-Century Film From American Archives." Through 2/14, Wed.–Sat. at 11:30 a.m. and 2:30, Sun. at 3, Tue. at 1:30, 3:45, and 6: Program III: "America in Transition" (1909–1912). 2/15–21, Wed.–Sat. at 11:30 a.m. and 2:30, Sun. at 3, Tue. at 1:30 and 5:30: Program IV: "Domestic Life" (1912–1913). **Philip Morris branch, 42nd St. at Park Ave.** 878-2550. Free. "Films by Red Grooms." 2/10 at 12:30: *Ruckus Manhattan* (1976). 2/11 at 12:30: *Fat Feet* (1966), *Tappy Toes* (1968–69), and *Target Discount Store* (1970).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $10. 2/15 at 7:30: Lectures for singles: Director Ivan Reitman shows clips and discusses filmmaking.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*From the Hip.* #2—*Critical Condition.* #3—*Deadtime Stories.* #4—*Scorpion.* #5—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Outrageous Fortune.* #2—Through 2/12: *Critical Condition.* Beg. 2/13: *Over the Top.* #3—*Deadtime Stories.* #4—*The Mission.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Black Widow.* #2—*Outrageous Fortune.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Platoon.* #2—*The Golden Child.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Through 2/12: *Critical Condition.*

105. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—*Scorpion.* #2—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #3—Through 2/12: *The Golden Child.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—Through 2/12: *The Bedroom Window; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #4—Through 2/12: *Scorpion.* Beg. 2/13: *Mannequin.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Scorpion.* #2—*From the Hip.* #3—*Allan Quatermain and the Lost City of Gold.* #4—*Light of Day.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Outrageous Fortune.* #2—*Radio Days.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Through 2/12: *The Mission.* Beg. 2/13: *Mannequin.* #2—Through 2/12: *Deadtime Stories; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #3—*Scorpion.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Allan Quatermain and the Lost City of Gold; The Mission.* #2—*Radio Days.* #3—*Critical Condition.* #4—*Little Shop of Horrors.* #5—*The Bedroom Window.* #6—*The Golden Child.* #7—*Black Widow.* #8—*From the Hip.* #9—*Dead of Winter.* #10—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Mannequin.* #11—*Outrageous Fortune.* #12—*Platoon.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Light of Day.* #4—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Hannah and Her Sisters.* #5—*Radio Days.* #6—Through 2/12: *Radio Days.* Beg. 2/13: *Peggy Sue Got Married.* #7—*Little Shop of Horrors.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—*Star Trek IV.* #2—Beg. 2/13: *Brighton Beach Memoirs.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*Outrageous Fortune.* #2—Through 2/12: *Deadtime Stories; Critical Condition.* Beg. 2/13: *Hannah and Her Sisters.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Black Widow.* #2—Through 2/12: *The Mission.* Beg. 2/13: *Hannah and Her Sisters.*

204. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—Through 2/12: *Scorpion.* Beg. 2/13: *Over the Top.* #2—Through 2/12: *The Golden Child.* Beg. 2/13: *Mannequin.* #3—*Outrageous Fortune.*

206. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

207. COMMODORE—B'way at Rodney St. 384-7259. #1—Through 2/12: *Scorpion.* Beg. 2/13: *Over the Top.* #2—*The Golden Child.*

208. DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—Through 2/12: *Little Shop of Horrors; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #2—*Scorpion.*

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*From the Hip.* #2—*Dead of Winter.* #3—*Scorpion.* #4—Through 2/12: *The Mission; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #5—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Children of a Lesser God.*

210. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*Platoon.* #2—*Black Widow.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Radio Days.* #2—*From the Hip.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Platoon.* #2—*Deadtime Stories.* #3—*The Golden Child.* #4—*Critical Condition.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Platoon.* #2—*Dead of Winter.* #3—*Star Trek IV.*

214. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Light of Day.* #2—*Black Widow.* #3—*The Bedroom Window.* #4—*The Mission.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Radio Days.* #2—*Outrageous Fortune.* #3—*Light of Day.* #4—*Platoon.* #5—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Hannah and Her Sisters.* #6—Through 2/12: *Deadtime Stories; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Platoon.* #2—Through 2/12: *Blue Velvet.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Through 2/12: *Critical Condition.* Beg. 2/13: *Mannequin.* #2—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Platoon.* #3—*Scorpion.* #4—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #5—*From the Hip.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Critical Condition.* #2—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Over the Top.* #3—Through 2/12: *Allan Quatermain and the Lost City of Gold; Scorpion.* Beg. 2/13: *Peggy Sue Got Married.* #4—*The Golden Child.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Light of Day.* #2—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Over the Top.* #3—*Black Widow.* #4—*Platoon.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*From the Hip.* #2—*Dead of Winter.* #3—Through 2/12: *Deadtime Stories; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Mannequin.* #4—*Outrageous Fortune.* #5—*The Mission.*

221. WALKER—18th Ave. at 64th St. 232-4500. #1—*Crimes of the Heart.* #2—Through 2/12: *Scorpion.* Beg.

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2/13: *Over the Top.* #3—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Mannequin.* #4—*From the Hip.*

QUEENS

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300. ASTORIA—UA ASTORIA—545-9470. #1—*Outrageous Fortune.* #2—*From the Hip.* #3—*Light of Day.* #4—*Platoon.* #5—Through 2/12: *Scorpion.* Beg. 2/13: *Mannequin.* #6—Through 2/12: *Critical Condition.* Beg. 2/13: *Over the Top.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Radio Days.* #2—*Little Shop of Horrors.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*Outrageous Fortune.* #2—Through 2/12: *Outrageous Fortune.* Beg. 2/13: *Mannequin.* #3—*The Mission.* #4—*From the Hip.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Platoon.* #2—*Black Widow.* #3—*Outrageous Fortune.* #4—*From the Hip.* #5—*The Bedroom Window.* #6—*The Mission.* #7—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *Mannequin.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Platoon.* #2—*Dead of Winter.*

306. FLUSHING—UA QUARTET—359-6777. #1—*Light of Day.* #2—*Platoon.* #3—*Platoon.* #4—*Black Widow.*

307. FLUSHING—UTOPIA—454-2323. #1—*Platoon.* #2—*Outrageous Fortune.*

308. FOREST HILLS—CINEMART—261-2244. #1—*"Crocodile" Dundee.* #2—Through 2/12: *The Golden Child.*

309. FOREST HILLS—CONTINENTAL—544-1020. #1—*From the Hip.* #2—*Black Widow.* #3—*Outrageous Fortune.*

310. FOREST HILLS—FOREST HILLS—261-7866. #1—*Radio Days.* #2—*The Mission.*

311. FOREST HILLS—LOEWS TRYLON—459-8944. *Star Trek IV.*

312. FOREST HILLS—MIDWAY—261-8572. #1—*Light of Day.* #2—*The Bedroom Window.* #3—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #4—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Mannequin.*

313. FRESH MEADOWS—CINEMA CITY—357-9100. #1—*Black Widow.* #2—*Outrageous Fortune.* #3—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Mannequin.* #4—*From the Hip.* #5—*Platoon.*

314. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Dead of Winter.* #2—*Light of Day.*

315. JACKSON HEIGHTS—COLONY—478-6777. #1—*Black Widow.* #2—*Light of Day.*

316. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Platoon.* #2—*Outrageous Fortune.* #3—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.*

317. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—*Crimes of the Heart.* #2—*A Room With a View.*

318. OZONE PARK—CROSSBAY—848-1738. #1—*Outrageous Fortune.* #2—Through 2/12: *Allan Quatermain and the Lost City of Gold; Scorpion.* Beg. 2/13: *Over the Top.* #3—*Platoon.*

319. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*The Golden Child.* #2—*Assassination.* #3—*Critical Condition.*

320. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

321. SUNNYSIDE—CENTER—784-3050. #1—*Platoon.* #2—*Outrageous Fortune.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*From the Hip.* #2—Through 2/12: *"Crocodile" Dundee.*

401. NEW DORP—HYLAN—351-6601. #1—*Platoon.* #2—*Radio Days.*

402. NEW DORP—LANE—351-2110. *Dead of Winter.*

403. NEW DORP—RAE—979-0444. #1—Through 2/12: *The Mission.* Beg. 2/13: *Over the Top.* #2—*Light of Day.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Black Widow.* #2—*Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Over the Top.* #2—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Mannequin.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Platoon.* #2—*From the Hip.*

501. BELLMORE—MOVIES—783-7200. Through 2/12: *The Bedroom Window.* Beg. 2/13: *Star Trek IV.*

502. BETHPAGE—MID-ISLAND—796-7500. Through 2/12: *The Golden Child; Three Amigos.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Black Widow.* #2—Through 2/12: *Scorpion.* Beg. 2/13: *Over the Top.* #3—*From the Hip.* #4—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Mannequin.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—*Star Trek IV.* #4—Through 2/12: *Critical Condition.* Beg. 2/13: *Mannequin.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Outrageous Fortune.* #2—*Platoon.* #3—*The Mission.* #4—Through 2/12: *Little Shop of Horrors; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.* #5—Through 2/12: *Star Trek IV.* Beg. 2/13: *Mannequin.* #6—*Light of Day.* #7—*Black Widow.* #8—*From the Hip.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Black Widow.* #2—*Light of Day.* #3—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.*

507. HEWLETT—RKO—791-6768. Through 2/12: *No Mercy.* Beg. 2/13: *Brighton Beach Memoirs.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Through 2/12: *Scorpion.* Beg. 2/13 (tent.): *Peggy Sue Got Married.* #2—Through 2/12: *Deadtime Stories.* Beg. 2/13 (tent.): *The Color of Money.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Radio Days.* #2—*Black Widow.* #3—*From the Hip.* #4—*Platoon.* #5—*Dead of Winter; An American Tail.* #6—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Hannah and Her Sisters.*

510. LAWRENCE—RKO—371-0203. #1—Through 2/12: *The Golden Child.* Beg. 2/13: *Peggy Sue Got Married.* #2—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Children of a Lesser God.* #3—Through 2/12: *Deadtime Stories; Scorpion.* Beg. 2/13: *Over the Top.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Little Shop of Horrors.* #2—Through 2/12: *Critical Condition.* Beg. 2/13: *Star Trek IV.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Light of Day.* #2—*Platoon.* #3—*Dead of Winter.* #4—*Star Trek IV.* #5—*Outrageous Fortune.* #6—*Radio Days.*

513. LONG BEACH—PARK AVENUE—432-0576. Through 2/12: *The Bedroom Window; An American Tail.* Beg. 2/13 (tent.): *The Golden Child.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Platoon.* #2—*Radio Days.* #3—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Mannequin.* #4—*Light of Day.*

515. MALVERNE—TWIN—599-6966. #1—*Star Trek IV.* #2—*A Room With a View.*

516. MANHASSET—MANHASSET—627-7887. #1—*Platoon.* #2—*Outrageous Fortune.* #3—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *Mannequin.*

517. MASSAPEQUA—PEQUA—799-6464. *Outrageous Fortune.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Dead of Winter.* #2—*Black Widow.* #3—*Platoon.* #4—*From the Hip.* #5—Through 2/12: *Scorpion.* Beg. 2/13: *Over the Top.* #6—*Light of Day.* #7—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Mannequin.* #8—*The Bedroom Window.* #9—*The Mission.*

519. MERRICK—TWIN—546-1270. #1—*Black Widow.* #2—Through 2/12: *Brighton Beach Memoirs.* Beg. 2/13: *Mannequin.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Hannah and Her Sisters.* #2—*The Bedroom Window.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—Through 2/12: *Star Trek IV.* #2—Through 2/12: *The Golden Child.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Hannah and Her Sisters.* #2—*A Room With a View.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Black Widow.* #2—*From the Hip.* #3—*The Mission.* #4—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Over the Top.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Outrageous Fortune.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Mission.* #2—*From the Hip.*

526. ROSLYN—ROSLYN—621-8488. #1—*Radio Days.* #2—*Dead of Winter.*

527. SYOSSET—SYOSSET—921-5810. #1—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Over the Top.* #2—*Light of Day.* #3—Through 2/12: *The Mission.* Beg. 2/13: *Mannequin.*

528. SYOSSET—UA CINEMA 150—364-0700. *Outrageous Fortune.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Mannequin.* #2—*Light of Day.* #3—*Black Widow.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Little Shop of Horrors.* #2—*Radio Days.* #3—*Critical Condition.* #4—*Deadtime Stories.* #5—*The Golden Child.* #6—*From the Hip.* #7—*Star Trek IV.* #8—*Platoon.* #9—*Platoon.* #10—*Dead of Winter.* #11—*Outrageous Fortune.* #12—*Allan Quatermain and the Lost City of Gold; The Mission.*

531. WANTAGH—RKO—781-6969. Through 2/12: *No Mercy.* Beg. 2/13: *Brighton Beach Memoirs.*

532. WESTBURY—DRIVE-IN—334-3400. #1—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Over the Top.* #2—*Light of Day.* #3—Through 2/12: *Scorpion.* Beg. 2/13 (tent.): *The Color of Money.*

533. WESTBURY—WESTBURY—333-1911. #1—Through 2/12: *Lost Horizon* (1937). #2—Through 2/12: *Star Trek IV.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Through 2/12: *The Mission.* Beg. 2/13: *Mannequin.* #2—*The Bedroom Window.* #3—*From the Hip.*

601. BABYLON—SOUTH BAY—587-7676. #1—Through 2/12: *Critical Condition.* Beg. 2/13 (tent.): *Children of a Lesser God.* #2—*Outrageous Fortune.* #3—Through 2/12: *Scorpion.* Beg. 2/13: *Hannah and Her Sisters.*

602. BAY SHORE—CINEMA—665-1722. *Light of Day.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Platoon.* #2—*Star Trek IV.*

605. BRENTWOOD—BRENTWOOD—273-3900. *The Golden Child.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Black Widow.* #2—*Deadtime Stories.* #3—*From the Hip.* #4—*The Bedroom Window.* #5—*Platoon.* #6—*Radio Days.* #7—*Outrageous Fortune.* #8—*Dead of Winter.* #9—*Critical Condition; An American Tail.* #10—*Top Gun; Lady and the Tramp.* #11—*"Crocodile" Dundee.* #12—*Allan Quatermain and the Lost City of Gold; The Mission.*

608. COMMACK—MULTIPLEX—462-6953. #1—*Radio Days.* #2—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Mannequin.* #3—*The Bedroom Window; Allan Quatermain and the Lost City of Gold.* #4—*Dead of Winter.* #5—*Critical Condition.* #6—*Star Trek IV.* #7—*Platoon.* #8—*Platoon.* #9—*Outrageous Fortune.* #10—*Black Widow.* #11—*The Golden Child.* #12—*From the Hip.*

609. COMMACK—RKO—499-4545. #1—*Light of Day.* #2—Through 2/12: *The Mission.* Beg. 2/13: *Peggy Sue Got Married.*

610. CORAM—PINE—698-6442. #1—*Platoon.* #2—*The Golden Child.* #3—*Star Trek IV.* #4—*Critical Condition.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Platoon.* #2—*Outrageous Fortune.* #3—Through 2/12: *Outrageous Fortune.* Beg. 2/13: *Mannequin.* #4—*Light of Day.* #5—Through 2/12: *Allan Quatermain and the Lost City of Gold; Lady and the Tramp.* Beg. 2/13: *Over the Top.* #6—*The Mission.* #7—*From the Hip.* #8—*Black Widow.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Radio Days.* #2—*Platoon.* #3—*Outrageous Fortune.* #4—*Light of Day.* #5—*Black Widow.*

613. ELWOOD—ELWOOD—499-7800. #1—*From the Hip.* #2—Through 2/12: *The Bedroom Window.* Beg. 2/13 (tent.): *Hannah and Her Sisters.* #3—*An American Tail; Song of the South.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Outrageous Fortune.* #2—*Radio Days.* #3—Through 2/12: *Star Trek IV.* Beg. 2/13: *Mannequin.* #4—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Over the Top.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Platoon.*

618. ISLIP—ISLIP—581-5200. #1—*Black Widow.* #2—*Outrageous Fortune.* #3—Through 2/12: *Blue Velvet.* Beg. 2/13: *Mannequin.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Through 2/12: *Allan Quatermain and the Lost City of Gold; Star Trek IV.* Beg. 2/13: *Mannequin.*

620. LINDENHURST—LINDENHURST—888-5400. Through 2/12: *The Golden Child.* Beg. 2/13: *Star Trek IV.*

621. MATTITUCK—MATTITUCK—298-4405. #1—*Light of Day.* #2—*Outrageous Fortune.* #3—*From the Hip.* #4—*Black Widow.* #5—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Over the Top.* #6—Through 2/12: *The Mission.* Beg. 2/13: *Platoon.*

623. NORTHPORT—NORTHPORT—261-8600. *The Golden Child.*

624. OAKDALE—OAKDALE—589-8118. Through 2/12: *The Color of Money; Lady and the Tramp.* Beg. 2/13: *Star Trek IV.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—*Little Shop of Horrors.* #2—*The Mission.* #3—*Crimes of the Heart.* #4—*Radio Days.* #5—*Dead of Winter.* #6—*From the Hip.* #7—*Black Widow.* #8—*Outrageous Fortune.* #9—*Light of Day.* #10—Through 2/12: *Allan Quatermain and the Lost City of Gold; Critical Condition.* Beg. 2/13: *Mannequin.* #11—Through 2/12: *Deadtime Stories; An American Tail.* Beg. 2/13: *Over the Top.* #12—*Scorpion.* #13—*Platoon.*

626. PATCHOGUE—TRIPLEX—475-0601. #1—*The Golden Child.* #2—*Star Trek IV.* #3—Through 2/12: *The Morning After.* Beg. 2/13: *The Bedroom Window.*

627. PORT JEFFERSON—MINI EAST—928-6555. Through 2/12: *The Mission.* Beg. 2/13: *Over the Top.* **WEST**—*A Room With a View.*

628. RIVERHEAD—SUFFOLK—727-3133. Through 2/12: *The Golden Child.*

630. SAG HARBOR—SAG HARBOR—725-0010. Through 2/12: *Twist and Shout.* Beg. 2/13: *Miss Mary.*

631. SAYVILLE—SAYVILLE—589-0232. #1—Through 2/12: *A Room With a View.* Beg. 2/13: *Over the Top.* #2—*From the Hip.* #3—Through 2/12: *Critical Condition.* Beg. 2/13: *Platoon.*

633. SMITHTOWN—SMITHTOWN—265-1551. *Outrageous Fortune.*

634. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *Platoon.* #2—Through 2/12: *From the Hip.* Beg. 2/13: *Hannah and Her Sisters.* #3—Through 2/12: *The Color of Money.* Beg. 2/13: *Mannequin.*

635. STONY BROOK—LOEWS—751-2300. #1—*Platoon.* #2—*Dead of Winter.* #3—*Light of Day.*

636. WEST ISLIP—TWIN—669-2626. #1—Through 2/12: *The Morning After.* Beg. 2/13: *Star Trek IV.* #2—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Little Shop of Horrors.* #3—*Lady and the Tramp.* #4—*An American Tail.*

637. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Hannah and Her Sisters.* #2—Through 2/12: *A Room With a View.*

638. WESTHAMPTON—WESTHAMPTON—288-1500. Through 2/12: *The Mission.* Beg. 2/13: *Over the Top.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Outrageous Fortune.* #2—Through 2/12: *The Mission.* Beg. 2/13: *Light of Day.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Black Widow.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Light of Day.* #2—*"Crocodile" Dundee.* #3—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *Hannah and Her Sisters.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Light of Day.* #2—*Platoon.*

704. HARRISON—CINEMA—835-5952. Through 2/12: *The Bedroom Window.*

705. HARTSDALE—CINEMA—428-2200. #1—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Over the Top.* #2—Through 2/12: *Critical Condition.* Beg. 2/13: *Mannequin.* #3—*Dead of Winter.* #4—Through 2/12: *Allan Quatermain and the Lost City of Gold.* #5—*Black Widow.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *Mannequin.* #2 and #3—*Radio Days.* #4—*Dead of Winter.* #5 and #6—*Platoon.* #7—*From the Hip.* #8—*The Bedroom Window; An American Tail.* #9—*Outrageous Fortune.* #10—*Black Widow.*

707. LARCHMONT—PLAYHOUSE—834-3001. *Outrageous Fortune.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*Platoon.* #2—Through 2/12: *Platoon.* Beg. 2/13: *Over the Top.* #3—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Mannequin.* #4—*From the Hip.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Mannequin.* #2—*From the Hip.* #3—Through 2/12: *Light of Day.* Beg. 2/13: *Over the Top.* #4—*Platoon.* #5—*Radio Days.*

710. MOUNT VERNON—PARKWAY—664-3311. Through 2/12: *The Morning After.* Beg. 2/13 (tent.): *"Crocodile" Dundee.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Over the Top.* #2—*Critical Condition; Allan Quatermain and the Lost City of Gold.*

712. NEW ROCHELLE—TOWN—632-9700. *The Bedroom Window.*

713. OSSINING—ARCADIAN—941-5200. #1—*Light of Day.* #2—Through 2/12: *The Golden Child.* Beg. 2/13: *Over the Top.* #3—*Star Trek IV.*

714. PEEKSKILL—BEACH—737-6262. #1—*From the Hip.* #2—*Scorpion.* #3—*Blue Velvet.* #4—Through 2/12: *Miss Mary; The Nutcracker.* #5—*The Bedroom Window.*

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Outrageous Fortune.* #2—*Black Widow.* #3—Through 2/12: *Deadtime Stories; Lady and the Tramp.* Beg. 2/13: *The Color of Money.* #4—Through 2/12: *Critical Condition.* #5—*The Mission.*

716. PELHAM—PICTURE HOUSE—738-3160. Through 2/12: *The Mosquito Coast.*

717. PLEASANTVILLE—ROME—769-0720. #1—Through 2/12: *Stand By Me.* #2—Through 2/12: *The Mosquito Coast.*

718. RYE—RYE RIDGE—939-8177. #1—*Radio Days.* #2—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *A Room With a View.*

719. SCARSDALE—FINE ARTS—723-6699. *The Decline of the American Empire.*

720. SCARSDALE—PLAZA—725-0078. Through 2/12: *The Morning After.*

721. WHITE PLAINS—GALLERIA—997-8198. #1—*Outrageous Fortune.* #2—*From the Hip.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Star Trek IV.* #2—*Outrageous Fortune.* #3—*Black Widow.* #4—Through 2/12: *Deadtime Stories; Lady and the Tramp.* Beg. 2/13: *The Color of Money.*

723. YONKERS—MOVIELAND—793-0002. #1—Through 2/12: *Critical Condition.* Beg. 2/13: *From the Hip.* #2—*The Golden Child.* #3—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Over the Top.* #4—*Platoon.* #5—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Mannequin.* #6—*Radio Days.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Platoon.* #2—*Radio Days.* #3—*From the Hip.* #4—*Light of Day.* #5—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Over the Top.* #6—*Dead of Winter.* #7—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Mannequin.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Through 2/12: *Star Trek IV.* #2—Through 2/12: *Brighton Beach Memoirs.*

Rockland County

752. NANUET—MALL—623-6336. *Little Shop of Horrors.*

753. NANUET—ROUTE 59—623-3355. *Black Widow.*

754. NANUET—RKO MOVIES—623-0211. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—Through 2/12: *Allan Quatermain and the Lost City of Gold; Deadtime Stories.* Beg. 2/13: *Peggy Sue Got Married.* #4—*Dead of Winter.* #5—*Platoon.*

755. NEW CITY—TOWN—634-5100. #1—*Black Widow.* #2—*Outrageous Fortune.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Over the Top.* #2—Through 2/12: *Scorpion.* Beg. 2/13: *Mannequin.*

757. NYACK—CINEMA EAST—358-6631. *Radio Days.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Light of Day.* #2—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Mannequin.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Outrageous Fortune.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Platoon.*

762. SPRING VALLEY—PIX—425-6902. #1—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Mannequin.* #2—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *The Mission.*

763. STONY POINT—9 W CINEMA—942-0303. *Star Trek IV.*

764. SUFFERN—LAFAYETTE—357-6030. *From the Hip.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Platoon.* #2—*Radio Days.*

801. DANBURY—CINE—743-2200. #1—*Outrageous Fortune.* #2—Through 2/12: *The Mosquito Coast.* Beg. 2/13: *Children of a Lesser God.* #3—*Light of Day.*

802. DANBURY—CINEMA—748-2923. #1—Through 2/12: *The Mission.* Beg. 2/13: *Mannequin.* #2—*Black Widow.*

803. DANBURY—PALACE—748-7496. #1—*From the Hip.* #2—Through 2/12: *Star Trek IV.* Beg. 2/13: *Over the Top.* #3—*Little Shop of Horrors.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Black Widow.* #2—*Star Trek IV.*

806. FAIRFIELD—COUNTY—334-1411. *Platoon.*

807. GREENWICH—CINEMA—869-6030. #1—*Platoon.* #2—*Radio Days.*

808. GREENWICH—PLAZA—869-4030. #1—Through 2/12: *The Morning After.* Beg. 2/13: *Children of a Lesser God.* #2—Through 2/12: *The Mission.* Beg. 2/13: *Peggy Sue Got Married.* #3—*Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Light of Day.* #2—*Outrageous Fortune.*

810. NORWALK—CINEMA—838-4504. #1—*From the Hip.* #2—*Black Widow.*

811. NORWALK—NORWALK—866-9202. Through 2/12: *The Golden Child.* Beg. 2/13: *Over the Top.*

812. RIDGEFIELD—CINEMA—438-3338. Through 2/12: *"Crocodile" Dundee; Little Shop of Horrors; Rainbow Brite and the Star Stealers.*

813. SOUTH NORWALK—SONO—866-9202. 2/10–12: *The Name of the Rose.* 2/13–16: *Police.* 2/17–19: *Mother Teresa; Morons From Outer Space.*

814. SPRINGDALE—STATE—325-0250. Through 2/12: *"Crocodile" Dundee; The Bedroom Window; Lady and the Tramp.*

815. STAMFORD—AVON—324-9205. #1—*From the Hip.* #2—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Over the Top.*

816. STAMFORD—CINEMA—324-3100. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—*Black Widow.*

817. STAMFORD—RIDGEWAY—323-5000. #1—Through 2/12: *Star Trek IV.* Beg. 2/13: *Mannequin.* #2—*Dead of Winter.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—Through 2/12: *The Golden Child.* Beg. 2/13: *Over the Top.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Radio Days.* #2—*Light of Day.* #3—227-9619. *Platoon.* #4—226-6666. *A Room With a View.*

820. WESTPORT—POST—227-0500. *Outrageous Fortune.*

821. WILTON—CINEMA—762-5678. *Outrageous Fortune.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Through 2/12: *Little Shop of Horrors.* #2—Through 2/12: *Deadtime Stories.* #3—Through 2/12: *The Morning After.* Beg. 2/13: *Over the Top.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Outrageous Fortune.* #2—Through 2/12: *Critical Condition.* #3—*Black Widow.*

902. JERSEY CITY—STATE—653-5200. #1—Through 2/12: *Scorpion.* Beg. 2/13: *Over the Top.* #2—*Platoon.* #3—Through 2/12: *Star Trek IV.* Beg. 2/13: *Mannequin.* #4—*The Golden Child.*

903. SECAUCUS—LOEWS MEADOW PLAZA—902-9200. #1—*Dead of Winter.* #2—*Little Shop of Horrors.* #3—*The Bedroom Window.* #4—*"Crocodile" Dundee.* #5—*Critical Condition.* #6—*Radio Days.* #7—*Black Widow.* #8—*Light of Day.*

904. SECAUCUS—LOEWS MEADOW SIX—866-6161. #1—*Star Trek IV.* #2—*Platoon.* #3—*Allan Quatermain and the Lost City of Gold.* #4—*Outrageous Fortune.* #5—*The Golden Child.* #6—*From the Hip.*

905. UNION CITY—SUMMIT—865-4120. Through 2/12: *Critical Condition; 52 Pick-up.* Beg. 2/13: *The Golden Child.*

906. WEST NEW YORK—MAYFAIR—865-2010. Through 2/12: *Critical Condition; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *The Golden Child.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Light of Day.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Through 2/12: *Deadtime Stories.* #2—Through 2/12: *Critical Condition.* Beg. 2/13: *Over the Top.*

912. CEDAR GROVE—CINEMA 23—239-1462. Through 2/12: *The Bedroom Window.* Beg. 2/13: *Mannequin.*

913. IRVINGTON—CASTLE—372-9324. #1—Through 2/12: *Scorpion; Deadtime Stories.* Beg. 2/13: *Critical Condition.* #2—Through 2/12: *The Golden Child; Psycho III.*

914. LIVINGSTON—COLONY—992-0800. *Outrageous Fortune.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Outrageous Fortune.*

916. MILLBURN—RKO—376-0800. #1—*Platoon.* #2—*Black Widow.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Dead of Winter.* #2—*Radio Days.* #3—*Outrageous Fortune.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*"Crocodile" Dundee.* #2—*The Golden Child.* #3—*Scorpion.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Outrageous Fortune.* #2—*From the Hip.* #3—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Platoon.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Platoon.* #2—*Light of Day.* #3—*Black Widow.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*From the Hip.* #2—Through 2/12: *The Mission.* Beg. 2/13: *Over the Top.* #3—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Mannequin.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Through 2/12: *"Crocodile" Dundee; Lady and the Tramp.*

931. CRANFORD—RKO—276-9120. #1—Through 2/12: *Deadtime Stories; Allan Quatermain and the Lost City of Gold.* #2—Through 2/12: *The Bedroom Window.* Beg. 2/13: *Children of a Lesser God.*

932. ELIZABETH—ELMORA—352-3483. *Star Trek IV.*

933. LINDEN—QUAD—925-9787. #1—*Light of Day.* #2—Through 2/12: *"Crocodile" Dundee.* Beg. 2/13: *Mannequin.* #3—Through 2/12: *Star Trek IV.* Beg. 2/13: *Platoon.* #4—*The Golden Child; Lady and the Tramp.*

934. UNION—FIVE POINTS—964-3466. #1—*From the Hip.* #2—*The Mission.*

935. UNION—LOST PICTURE SHOW—964-4497. *The Decline of the American Empire.*

936. UNION—RKO—686-4373. #1—*Outrageous Fortune.* #2—Through 2/12: *Critical Condition.* Beg. 2/13: *Peggy Sue Got Married.*

937. WESTFIELD—RIALTO—232-1288. #1—Through 2/12: *The Mosquito Coast.* Beg. 2/13: *Mannequin.* #2—*Radio Days.* #3—*Light of Day.*

938. WESTFIELD—TWIN—654-4720. #1—*Platoon.* #2—*From the Hip.* #3—*"Crocodile" Dundee.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—*Scorpion.* #2—*From the Hip.* #3—*The Mosquito Coast; The Nutcracker.*

951. CLOSTER—CLOSTER—768-8800. *Crimes of the Heart; The Nutcracker; Lady and the Tramp.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Radio Days.* #4—*"Crocodile" Dundee.*

953. EMERSON—TOWN—261-1000. #1—*Light of Day.* #2—*Black Widow.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Scorpion.* #2—*The Bedroom Window.*

955. FAIRVIEW—TWIN—941-2424. #1—*Dead of Winter.* #2—*Light of Day.*

956. FORT LEE—LINWOOD—944-6900. #1—Through 2/12: *Crimes of the Heart.* Beg. 2/13: *Over the Top.* #2—Through 2/12 (tent.): *A Room With a View.* Beg. 2/13: *Mannequin.*

957. FORT LEE—SHARON—224-0202. *From the Hip.*

958. OAKLAND—TWIN—337-4478. #1—Through 2/12: *Little Shop of Horrors.* Beg. 2/13: *Over the Top.* #2—*"Crocodile" Dundee.*

959. PARAMUS—CINEMA 35—845-5070. *From the Hip.*

960. PARAMUS—DRIVE-IN—368-1440. Program unavailable.

961. PARAMUS—RKO BERGEN MALL—845-4449. *The Decline of the American Empire.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Platoon.* #2—Through 2/12: *Star Trek IV.* Beg. 2/13: *Mannequin.* #3—*The Mission.* #4—*Dead of Winter.* #5—*Light of Day.* #6—*Outrageous Fortune.* #7—*Black Widow.* #8—*Critical Condition.* #9—*Little Shop of Horrors.* #10—*Radio Days.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—Through 2/12: *The Golden Child.* Beg. 2/13: *Hannah and Her Sisters.* #2—Through 2/12: *Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Peggy Sue Got Married.* #3—Through 2/12: *Deadtime Stories.* Beg. 2/13: *Over the Top.*

964. RAMSEY—CINEMA—825-2090. *Outrageous Fortune.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Through 2/12: *Brighton Beach Memoirs; Star Trek IV; Lady and the Tramp.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Outrageous Fortune.* #2—*Black Widow.* #3—Through 2/12: *The Bedroom Window; Allan Quatermain and the Lost City of Gold.* Beg. 2/13: *Peggy Sue Got Married.* #4—*Light of Day.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Through 2/12: *"Crocodile" Dundee.* #2—Through 2/12: *Star Trek IV; An American Tail.*

969. TEANECK—MOVIE CITY—836-3334. #1—*From the Hip.* #2—*The Bedroom Window.* #3—*"Crocodile" Dundee.* #4—*Lady and the Tramp; An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—666-2221. #1—*"Crocodile" Dundee.* #2—*From the Hip.* #3—*The Mission.*

971. WESTWOOD—PASCACK—664-3200. #1—*Outrageous Fortune.* #2—Through 2/12: *Outrageous Fortune.* Beg. 2/13: *Over the Top.* #3—*Platoon.* #4—Through 2/12: *Platoon.* Beg. 2/13: *Mannequin.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALLAN QUATERMAIN AND THE LOST CITY OF GOLD—(1 hr. 43 min.; 1987) Richard Chamberlain and Sharon Stone, the leads in the 1985 *King Solomon's Mines*, return to their roles in a new adventure about the search for a legendary city in the jungles of Africa. With James Earl Jones, Henry Silva, and Robert Donner. Based on the novel *Quatermain*, by H. Rider Haggard. Dir. Gary Nelson. PG. **37, 68, 88, 91, 100, 105, 106, 109, 111, 112, 208, 209, 215, 217, 218, 220, 221, 300, 312, 316, 318, 405, 505, 506, 518, 530, 606, 608, 611, 619, 625, 705, 711, 724, 754, 815, 904, 906, 931, 963, 967**

THE ASSAULT—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Reviewed in this issue. PG. **54**

THE BEDROOM WINDOW—(1 hr. 51 min.; 1987) A scary but mechanical and second-rate neo-Hitchcock thriller. Isabelle Huppert, having an adulterous affair with wide-eyed, schmucky Steve Guttenberg, witnesses an attempted murder from Steve's bedroom. Trying to grandstand for his icy *amour*, Steve tells the cops *he* witnessed the assault. Soon the police suspect him, and he's following the pasty-faced psychotic killer all over Baltimore in order to prove his innocence. The director, Curtis Hanson, knows how to build excitement, but his work shares none of Hitchcock's amused gravity or extraordinary sense of design. Part of Hanson's problem is that he doesn't take care to satisfy our common-sense skepticism about the plot—he doesn't tease us (as Hitchcock would) out of our disbelief. Elizabeth McGovern, as one of the killer's prospective victims, gives a surprisingly tough performance. Her new, straight-from-the-shoulder plainness (no giggling or purring) makes her seem—for the first time—very smart. (Feb. 2, 1987) R. **20, 39, 60, 65, 85, 106, 112, 200, 214, 215, 304, 312, 313, 405, 501, 503, 509, 513, 514, 518, 520, 600, 606, 608, 613, 616, 626, 704, 706, 711, 712, 714, 723, 756, 759, 762, 814, 903, 912, 919, 931, 954, 967, 969**

BLACK WIDOW—(1 hr. 40 min.; 1987) Reviewed in this issue. R. **20, 24, 33, 44, 84, 102, 112, 203, 210, 214, 219, 304, 306, 309, 313, 315, 404, 503, 505, 506, 509, 518, 519, 523, 529, 606, 608, 611, 612, 618, 621, 625, 701, 705, 706, 715, 722, 753, 755, 802, 805, 810, 816, 901, 903, 916, 920, 953, 962, 967**

★ **BLUE VELVET**—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 88, 216, 618, 714**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **36, 88, 209, 510, 601, 801, 808, 931**

COME AND SEE—(2 hr. 22 min.; 1985) In Russian, Eng. subtitles. In this epic World War II drama, the Nazi invasion of Byelorussia is depicted from the point of view of a fourteen-year-old boy. With Alexei Kravchenko. Dir. Elem Klimov. **4**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. (Dec. 15, 1986) PG-13. **10, 33, 42, 88, 221, 304, 317, 516, 625, 634, 702, 706, 762, 808, 951, 956**

CRITICAL CONDITION—(1 hr. 40 min.; 1987) Richard Pryor stars as a small-time con artist who, having pleaded insanity to avoid prison, ends up in a New York hospital mental ward and is mistakenly identified as an emergency-room doctor. With Rachel Ticotin, Rubén Blades, Joe Mantegna, Sylvia Miles, and Joe Dallesandro. Screenplay by Denis and John Hamill. Dir. Michael Apted. R. **32, 67, 89, 90, 100, 101, 104, 112, 202, 212, 217, 218, 300, 319, 504, 511, 530, 601, 606, 608, 610, 625, 631, 705, 711, 715, 723, 901, 903, 905, 906, 911, 913, 936, 962**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **36, 308, 400, 511, 520, 522, 523, 529, 606, 621, 636, 637, 702, 709, 710, 718, 812, 814, 903, 918, 930, 933, 938, 952, 958, 968, 969, 970**

DEAD OF WINTER—(1 hr. 40 min.; 1987) A young actress is lured into a game of nightmarish illusions. With Mary Steenburgen, Roddy McDowall, and Jan Rubes. Written by Marc Shmuger and Mark Malone. Dir. Arthur Penn. R. **64, 80, 112, 209, 213, 220, 305, 314, 402, 509, 512, 518, 526, 530, 606, 608, 625, 635, 705, 706, 724, 754, 817, 903, 917, 955, 962**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They're just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **7, 53, 87, 719, 935, 961**

★ **DOWN BY LAW**—(1 hr. 47 min.; 1986) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11**

DUET FOR ONE—(1 hr. 47 min.; 1986) Julie Andrews stars as a concert violinist at the peak of her career who contracts multiple sclerosis. With Alan Bates, Max von Sydow, and Rupert Everett. Screenplay by Tom Kempinski, Jeremy Lipp, and Andrei Konchalovsky, based on the play by Kempinski. Dir. Konchalovsky. R. **54**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) A dramatization of the autobiographical book by Helene Hanff about her twenty-year friendship—maintained entirely through correspondence—with a British rare-books dealer. With Anne Bancroft and Anthony Hopkins. Screenplay by Hugh Whitemore. Dir. David Jones. PG. **52**

FACES OF WOMEN—(1 hr. 45 min.; 1985) In French and native African languages, Eng. subtitles. A film from the Ivory Coast, mixing comedy, music and dance, and eroticism, that tells the story of two women—a young village wife who wants to make her husband jealous, and a middle-aged businesswoman confronting the obstacles of a patriarchal society. Dir. Désiré Ecaré. **81**

FILMING OTHELLO—(1 hr. 30 min.; 1978) Orson Welles directed and stars in this film about the making of a film—specifically, his *Othello* (1952), which was shot in Venice, Morocco, and Rome, when finances permitted, over a period of four years. With Michael MacLiammoir and Hilton Edwards. **1**

FROM THE HIP—(1 hr. 51 min.; 1987) Reviewed in this issue. PG. **25, 39, 51, 67, 85, 100, 109, 112, 209, 211, 217, 220, 221, 300, 302, 304, 309, 313, 400,**

500, 503, 505, 509, 518, 523, 525, 530, 600, 606, 608, 611, 613, 621, 625, 631, 634, 706, 708, 709, 714, 721, 723, 724, 764, 803, 810, 815, 904, 919, 921, 934, 938, 950, 957, 959, 969, 970

THE GOLDEN CHILD—(1 hr. 34 min.; 1986) A dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriating acid romp from about 1967. Eddie Murphy has triumphed as the complete urban man who can talk his way into and out of any situation, but here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes . . . well, it was one thing when he was flummoxing pretentious headwaiters in Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter. The climax features a familiar hissing special-effects devil from the George Lucas factory. Dir. Michael Ritchie. (Jan. 5, 1987) PG-13. **32, 89, 91, 103, 105, 112, 204, 207, 212, 218, 308, 319, 502, 510, 513, 521, 530, 605, 608, 610, 620, 623, 626, 628, 713, 723, 811, 818, 902, 904, 905, 906, 913, 918, 933, 963**

THE GOOD FATHER—(1 hr. 30 min.; 1986) An angry middle-aged man, devastated by divorce and the loss of custody of his son, channels his anger into the custody fight of a friend, whose wife has a female lover. With Anthony Hopkins, Jim Broadbent, Harriet Walter, and Simon Callow. Screenplay by Christopher Hampton, based on the novel by Peter Prince. Dir. Mike Newell. R. **45**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min.; 1986) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The story follows the life of a large Manhattan family over a two-year period, but the real matter of the movie is the search for what is good, solid, and genuine in life. Gentle, selfless Hannah (Mia Farrow), a retired actress and a mother, is the central figure. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, detects nonexistent slights and insults; Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a hypochondriac TV producer undergoing a spiritual crisis. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 46, 87, 200, 202, 203, 215, 509, 520, 522, 601, 613, 634, 637, 702, 963**

HOUR OF THE STAR—(1 hr. 36 min.; 1985) In Portuguese, Eng. subtitles. The story of a poor and barely literate working girl in São Paulo who escapes her unhappy life with fantasy. Based on the novel by Clarice Lispector. Dir. Suzana Amaral. **11**

LIGHT OF DAY—(1 hr. 47 min.; 1987) A contemporary family drama set in Cleveland, in which the son, a factory worker, plays in a rock-and-roll band together with his rebellious older sister. With Michael J. Fox, Gena Rowlands, Joan Jett, Michael McKean, and Jason Miller. Written and directed by Paul Schrader. PG-13. **7, 30, 60, 68, 85, 88, 106, 109, 200, 214, 215, 219, 300, 306, 312, 314, 315, 403, 504, 505, 506, 512, 514, 518, 527, 529, 532, 602, 609, 611, 612, 621, 625, 635, 700, 702, 703, 709, 713, 724, 754, 759, 801, 809, 816, 818, 819, 903, 910, 920, 933, 937, 953, 955, 962, 967**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie–cum–musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (Jan. 12, 1987) PG-13. **10, 21, 33, 61, 85, 112, 200, 208, 219, 301, 312, 505, 510, 511, 527, 530, 625, 636, 708, 723, 724, 752, 803, 812, 900, 903, 921, 958, 962**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Written by Michael Gottlieb and Edward Rugoff. Dir. Gottlieb. PG. **21, 30, 47, 66, 106, 111, 112, 204, 217, 220, 221, 300, 302, 304, 312, 313, 405, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 608, 611, 616, 618, 619, 625, 634, 705, 706, 708, 709, 723, 724, 756, 759, 762, 802, 817, 902, 912, 921, 933, 937, 956, 962, 971**

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **10**

★ **MEN . . .**—(1 hr. 36 min.; 1985) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **4**

MENAGE—(1 hr. 24 min.; 1986) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. For a while, though, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **81, 82**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (Nov. 10, 1986) PG. **7, 48, 101, 111, 112, 203, 209, 214, 220, 302, 304, 310, 403, 505, 518, 523, 525, 527, 530, 600, 606, 609, 611, 621, 625, 627, 638, 700, 715, 762, 802, 808, 921, 934, 962, 970**

THE MORNING AFTER—(1 hr. 43 min.; 1986) Jane Fonda, rediscovering her sense of humor—and her talent—is Alex, an alcoholic ex-actress who can't remember what happened when she wakes up one morning next to a corpse. She isn't sure whether she killed the guy herself or was set up by some malevolent outside party. Fonda makes Alex a smart, funny woman who sees herself drowning and mocks herself as she's going under. She's saved by an ex-cop from Bakersfield gone to seed (Jeff Bridges), a stolid, imperturbable man who's supposed to grow more impressive the longer you know him. But Bridges's performance doesn't work; you tune out waiting for the light bulb to go on, and you're sure that Alex would, too (rather than fall in love with him, as she does). Director Sidney Lumet doesn't really know how to shoot for suspense, and the thriller side of the script is so conventional that when Raul Julia shows up as Alex's charming-sinister husband you know all too well how the mystery is going to end. (Jan. 5, 1987) R. **5, 33, 47, 66, 626, 636, 710, 720, 808, 900**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. (Feb. 2, 1987) PG. **63**

ONE WOMAN OR TWO—(1 hr. 37 min.; 1985) In French, Eng. subtitles. A romantic comedy about a paleontologist who discovers the remains of a 2-million-year-old woman. With Gérard Depardieu, Sigourney Weaver, and Ruth Westheimer. Dir. Daniel Vigne. PG-13. **49**

OPERA DO MALANDRO—(1 hr. 49 min.; 1986) In Portuguese, Eng. subtitles. A Brazilian musical, set in Rio de Janeiro at the outset of World War II, about a young hoodlum who falls in love with the convent-raised daughter of a crime boss. Loosely based on *The Threepenny Opera.* Music and lyrics by Chico Buarque. With Claudia Ohana. Dir. Ruy Guerra. **82**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Looking like an aerobicized bean pole, Long is a high-minded student actress, a solemn, frustrated acting snob. She applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Bette Midler, a soft-core-porn actress off the streets, also gets into the class. The two women detest each other, and their rivalry grows more violent when they discover they are both sleeping with the same man. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph. The two women are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. In addition, the movie appears to have been shaped by TV-executives' assumptions about the audience's attention span. But the two ladies are funny. Dir. Arthur Hiller. (Feb. 9, 1987) R. **20, 22, 41, 52, 101, 102, 106, 110, 112, 200, 202, 204, 215, 220, 300, 302, 304, 307, 309, 313, 316, 318, 321, 404, 504, 505, 512, 516, 517, 524, 528, 530, 601, 606, 608, 611, 612, 616, 618, 621, 625, 633, 700, 706, 707, 715, 721, 722, 754, 755, 760, 801, 809, 816, 818, 820, 821, 901, 904, 914, 915, 917, 919, 936, 952, 962, 964, 967, 971**

OVER THE TOP—(1 hr. 32 min.; 1987) Sylvester Stallone stars as Lincoln Hawk, a trucker with a dying wife and a young boy, whose only hope for a better life lies in competitive arm wrestling. With Robert Loggia, Susan Blakely, Rick Zumwalt, and David Mendenhall. Screenplay by Sterling Silliphant and Stallone. Dir. Menahem Golan. PG. **6, 33, 51, 68, 89, 100, 101, 105, 106, 111, 204, 207, 208, 209, 215, 217, 218, 219, 221, 300, 312, 316, 318, 403, 405, 503, 505, 506, 510, 518, 523, 527, 532, 606, 611, 616, 621, 625, 627, 631, 638, 705, 708, 709, 711, 713, 723, 724, 756, 803, 811, 815, 818, 900, 902, 911, 921, 956, 958, 963, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen), a genteel rebel who wants an authentic life and volunteers for the Army in 1967. At first, facing some North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **25, 31, 62, 85, 89, 103, 112, 200, 210, 212, 213, 215, 216, 217, 219, 300, 304, 305, 306, 307, 313, 316, 318, 321, 401, 500, 505, 509, 512, 514, 516, 518, 530, 603, 606, 608, 610, 611, 612, 617, 621, 625, 631, 634, 635, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 819, 902, 904, 916, 919, 920, 933, 938, 952, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a dowdy Rockaway house, and a number of "glamorous" radio announcers, performers, and personalities enjoying the high life on the air and at creamy-walled nightclubs. The distance between the shabby neighborhood Jews and the celebrity swells (in general, a bunch of no-talent con artists) is bridged by radio's music and gab. We get a series of brief vignettes held together only by some vague connection to broadcasting. The real glue, however, is the lullingly beautiful popular music of the period. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). One gets the impression that if the music hadn't thrown a warm glow of romance over the whole period, Woody would have found his memories unbearable. Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and a special appearance at the end (worth waiting for) by Diane Keaton. (Feb. 9, 1987) PG. **25, 62, 85, 110, 112, 200, 211, 215, 301, 310, 401, 509, 512, 514, 526, 530, 606, 608, 612, 616, 625, 706, 709, 718, 723, 724, 757, 800, 807, 819, 903, 917, 937, 952, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 317, 515, 522, 627, 631, 637, 718, 819, 956**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other exiles at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **50**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (Feb. 2, 1987) **81**

★ **SID & NANCY**—(1 hr. 51 min.; 1986) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **11**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min.; 1986) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. The Earth is being destroyed by an alien probe, apparently because man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit. The crew of the USS *Enterprise* journeys back to a time when the whales were still around—1986—in order to bring some of them back to the twenty-third century. Landing in San Francisco, the time travelers mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **34, 88, 91, 201, 213, 311, 501, 504, 505, 511, 512, 515, 521, 530, 533, 603, 608, 610, 616, 619, 620, 624, 626, 636, 713, 722, 725, 763, 803, 805, 817, 902, 904, 932, 933, 962, 966, 968**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (Jan. 12, 1987) **81**

REVIVALS

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1 hr. 29 min.; 1972) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python (Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin). Dir. Ian MacNaughton. **2**

THE AWFUL TRUTH—(1 hr. 30 min.; 1937) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant, and Ralph Bellamy. Dir. Leo McCarey. **86**

CLOSELY WATCHED TRAINS—(1 hr. 29 min.; 1966) In Czech, Eng. subtitles. One of the finest flowers of the short-lived renaissance in Czech filmmaking, this gentle comedy is about the life, and death, of a timid railway guard during World War II. Written and directed by Jiri Menzel, from a novel by Bohumil Hrabal. **9**

LA DOLCE VITA—(2 hr. 55 min.; 1961) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference lead him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **9**

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min.; 1983) A trilogy of comic tales about single New York women, starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, and Maria Tucci, based on short stories by Grace Paley (screenplay by John Sayles and Susan Rice): *Virginia's Story*, dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story*, dir. Mirra Bank and Ellen Hovde; *Alexandra's Story*, dir. Mirra Bank. **2**

HOUR OF THE WOLF—(1 hr. 28 min.; 1968) In Swedish, Eng. subtitles. An Ingmar Bergman dazzler. The tormented mind of a missing artist is explored through a diary and a wife's recollections. Bergman is close to the top of his form here. With Max von Sydow and Liv Ullmann. **86**

I'M NO ANGEL—(1 hr. 27 min.; 1933) The lions she tames in a circus act are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway, murmuring, "Penny for your thoughts." No one else in the movie has a Chinaman's chance. With Cary Grant. Dir. Wesley Ruggles. **8**

LADY AND THE TRAMP—(1 hr. 15 min.; 1955) The classic animated feature from Walt Disney about an elegant cocker spaniel and her romance with a free-spirited mongrel. Peggy Lee supplied the voice for four characters, co-wrote five songs, and sang three. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. **20, 38, 88, 606, 611, 624, 636, 715, 722, 814, 930, 933, 951, 966, 969**

1900—(4 hr. 5 min.; 1977) Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. **1**

NINOTCHKA—(1 hr. 50 min.; 1939) Garbo laughed, and you will, too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Dir. Ernst Lubitsch. **8**

LA TRUITE—(1 hr. 50 min.; 1982) In French, Eng. subtitles. Joseph Losey, the scourge of decadence, at work on a bunch of corrupt jet-setters (including Jeanne Moreau and Jean-Pierre Cassel) who destroy themselves trying to dominate a proud, asexual country girl (Isabelle Huppert). Exactly *why* they want her is a mystery, and nothing much happens, but the international settings are appropriately chic. A beautifully designed, thoroughly absurd movie. **2**

WHEN FATHER WAS AWAY ON BUSINESS—(2 hr. 24 min.; 1985) In Serbo-Croatian, Eng. subtitles. A marvelous Yugoslavian comedy—earthy, unsentimental, lively—set in the early fifties just after Tito broke with Stalin, a time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, a minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his round-faced, six-year-old son. Dir. Emir Kusturica. **9**

WITNESS FOR THE PROSECUTION—(1 hr. 54 min.; 1957) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power have a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Co-scripted and directed by Billy Wilder. **86**

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BROADWAY

Previews and Openings

Wednesday, February 11

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway), with all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tues. through Sat. at 8 p.m.; $30 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $10 to $35; ($10 rear balc. at every perf.). Previewing now prior to a 2/19 opening. **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

Friday, February 13

DEATH AND THE KING'S HORSEMAN—Nobel Prize winner Wole Soyinka's play (which he also directs) about a Nigerian tribe which is tragically disturbed by an Englishman's interference with their native customs. Earle Hyman and Trazana Beverley are among the 33 actors, singers, dancer, and drummers in the company. Tues. through Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 7:30 p.m., $25; Fri. and Sat. at 8 p.m., Sun. at 2 p.m., $30; through 4/15. Previews start 2/13 prior to a 3/1 opening. **Vivian Beaumont Theatre,** 150 West 65th Street (239-6277). All major credit cards. **IRLS**

Saturday, February 14

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a beach in the last days of summer; directed by Carole Rothman. The cast includes Rosemary Murphy, Timothy Daly, Heather McRae, Addison Powell, Jonas Arby, Annette Bening, Joanne Camp, and Ronald Guttman. Tues. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Previews start 2/14 prior to an early March opening. $27 for all preview perf. exc. Sat. eve. ($30). From opening, $30, exc. Sat. eve. ($33). **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

Tuesday, February 17

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Barry Barnal, Kenneth Ard, and Frank Mastrocola are featured in the long-awaited musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars, and the director is Trevor Nunn. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $25 to $40. Previews start 2/17 prior to a 2/26 opening. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn*, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. Featured in the cast are Brian L. Green, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon.–Sat. at 8, $27.50–$37.50; Sat. at 2, $25–$35; Wed. at 2, $20–$30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. Major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the current stars (Keene Curtis and Peter Marshall take over their roles as of 2/17) of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, altogether a quietly moving love story, with glorious sets and costumes. Tues. through Sat. at 8 p.m., Sat. at 2, Sun. at 3 p.m., $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10. **Palace,** Broadway and 47th St. (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min.● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on the Wednesday matinees at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren and Al Dubin. Tues. through Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Richard Portnow, and Julie Hagerty. Tues. through Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., Sun. at 3, $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. through Thurs. at 8 p.m., $30 to $35; Fri. and Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in a one-man show. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $15 to $28.50. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). Credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. With Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$47.50; Wed. at 2, $30–$40. **Marquis Theater,** 46th St. and Broadway (382-0100). 2 hr. 30 min. Credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2, 7, and 9:30, Sun. at 3 and 7 p.m.; $35 to $45. **Edison,** 240 W. 47th St. (302-2302). 2 hr. Credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Marilu Henner star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, Robert Dorfman. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, and Victoria Boothby. Tues. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3; $22.50–$40. **John Golden Theater,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $30 to $45. (On 2/17 at 8 p.m., there'll be a sign-interpreted performance.) **Minskoff,** 45th Street and Broadway (944-9300). 2 hr. 10 min. Credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon. through Thurs. at 8 p.m., $30 to $38, Fri. and Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., $27.50 to $32.50, Sun. at 3 p.m., $27.50 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. All major credit cards.

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $12.50–$16; through Feb. **Royal Court Theatre,** 301 West 55th Street (956-3500).

BETWEEN TIME AND TIMBUCKTOO—A comedy by Kurt Vonnegut Jr., in which the winner (Perry Pirkkanen) of a blast-off contest is catapulted into a time-space warp; directed by Warren Manzi. With 21 actors and 4 dancers. Thurs.–Sun. at 8; $8; through 2/15. **Courtyard Playhouse,** 39 Grove Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

CLEVELAND AND HALF-WAY BACK—Keith Reddin, Julie Garfield, Cynthia Nixon, Bruce MacVittie, Rebecca Nelson, and Lola Pashalinski in Leslie Lyles's play about two runaways from a residence for delinquent teenagers who set out for Cleveland; directed by James Hammerstein. Tues. through Sat. at 8 p.m., Sun. at 3 p.m.; from 2/10; $14 to $16. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn (replacing Judy Geeson through 3/8), Dylan Baker, Peter Friedman, and Michael Countryman. Tues. through Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DANGER: MEMORY!—A double bill of Arthur Miller one-act plays: 1. Kenneth McMillan, James Tolkan, and Karron Graves are the stars of *Clara,* which focuses on a man's coming to terms with his daughter's murder. 2. Geraldine Fitzgerald and Mason Adams star in *I Can't Remember Anything,* which is about two elderly people. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 2 and 7:30 p.m.; $20 to $25; through 3/8. **Mitzi E. Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the '80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tues. through Sun. at 8 p.m., Sat. at 2 p.m.; $15 and $18. **The Second Stage,** 2162 Broadway (307-7171).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983, by Warwik Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. With Stewart Finlay-McLennan and Theo Barnes. Tues. through Sat. at 8 p.m., Sun. at 3, $10–$12; through 2/15. **Quaigh Theatre,** 108 W. 43rd Street (279-4200).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 & 7:30; $22–$26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Joe Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $8. **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. With Gregory Paul Jackson, Matt Durkan, Robert Bruno, Douglass Herdt. Wed.–Sun. at 8, Sun. at 3; $10; through Feb. The Meat and Potatoes Company at the **Alvina Krause Theatre,** 306 W. 38th St. (564-3293).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thurs., and Sun. at 8, $12; Fri.–Sat. at 7:30 and 10, $15. **Sanford Meisner,** 164 Eleventh Ave. (564-8038).

JUBILEE—*Celebration,* an expression of black pride and culture through a musical journey from the beginnings of the Afro-American tradition to the present; with Carolyn Byrd, Clebert Ford, Andre Robinson Jr., and Fran Salisbury. Tues.–Fri. at 11 a.m., Wed. at 2 p.m., Sat. at 2 and 5; 2/10–3/1; $12. **American Place Theatre,** 111 W. 46th St. (247-0393).

THE KNIFE—Mandy Patinkin and Mary Elizabeth Mastrantonio head a cast of 23 in a musical, conceived, directed, and written by David Hare, music by Nick Bicat, lyrics by Tim Rose-Price, choreography by Graciela Daniele. Story of a husband and father of three children who has to make the most crucial decision of his life—to change his sex. $20 to $25; from 2/12. Call theater for specifics. **Public/Newman Theater,** 425 Lafayette Street (598-7150). **IRLS**

KVETCH—A black comedy by British playwright-director-actor Steven Berkoff which focuses on anxieties and socio-sexual relationships as observed in the American culture; with Mitch Kreindel, Laura Esterman, and Kurt Fuller. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 & 7; $15–$20; from 2/10. **Westside Arts Theatre,** 407 W. 43rd St. (541-8394).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 6 p.m.; $26 and $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394). ●

THE LAST TIME—A play by Michael Huston and Jennie Staniloff (who also play the leads) chronicles the complex friendship of a writer and an actress from their teenage pact to lead a romantic life in Paris to the reality of their lives as single women in their thirties; directed by Dolph Greene. With Russell Cook, Keven Murphy, Joey Golden, Andy Kreiss, Paul Lagalante, Joe White, Ann Marie Napolitan, Ann Marie Offer, Beverley Ritchie, and Remo Portelli. Thurs. through Sat. at 8 p.m., Sun. at 3; $8; through 2/22. **Sargent Theatre,** 314 West 54th Street (874-0835).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn

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THEATER

Hippen, and vocally by Ron Taylor. $27.50 to $35. **Orpheum,** 126 Second Avenue (477-2477). ● ●

MOMS—Clarice Taylor stars in Alice Childress's play with music about the legendary comedienne Moms Mabley (1894–1975); directed by Walter Dallas, choreographed by Edward Love. With Epatha Merkerson and Grenoldo Frazier. Wed. through Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $16. **Hudson Guild,** 441 W. 26th St.(760-9810).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst, who offers a superb performance as Carlotta Monterey, reliving the past with her famous and difficult husband, Eugene O'Neill, as she faces days in a mental institution; directed by André Ernotte. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $20–$25. **Public/Martinson Theatre,** 425 Lafayette St. (598-7150). **IRLS**

NORTH SHORE FISH—Israel Horovitz's play takes us into the lives of the workers in a frozen-fish processing plant soon to go out of business; directed by Stephen Zuckerman. With Elizabeth Kemp, Geraldine Librandi, Wendie Malick, Margaret Whitton, Jon Pankow, Laura San Giacomo, Michelle Faith, Cordelia Richards, Mary Klug, Thomas Waites. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; $13–$16; through 2/15. **WPA Theatre,** 519 W. 23rd St. (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. With Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm and blues musical, based on a pre-slavery New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Featured is a flamboyant young lad's romance with his innocent sweetheart, against her mother's wishes. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m.; from 2/17; $20 (from 3/2, $25–$29.50). **Second Avenue Theater,** 189 Second Avenue (674-1460).

THE UNEXPECTED GUEST—Agatha Christie's mystery thriller; directed by Frank Doelger. Who killed the detestable Richard Warwick? Eight people are incriminated. 2/13 through 22 at 8 p.m., Sat. and Sun. at 3 p.m.; $12. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who find each other and rediscover their lives; directed by Nancy Gabor. Featured in the cast are Joan MacIntosh and Stephen Rowe. Wed. through Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $12 to $14. **Open Space Theater,** 224 Waverly Place (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tues. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $33. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, a melodrama of sex, power, and revenge, directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $16.50–$24; from 2/14. **Playhouse 91,** 316 East 91st Street (831-2000).

THEATER COMPANIES

ACTING COMPANY—Tom Robbins in Eric Overmyer's *On the Verge,* set in a variety of locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks); directed by Garland Wright. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; from 2/21, $15; from 3/1, $20–$24. **John Houseman,** 450 W. 42nd St. (564-3510).

AMAS REPERTORY THEATRE—*Dazy,* with book by Allan Knee, music by Lowell E. Mark, lyrics by Norman Simon; is the tale of a bag lady with a past as a famous singer; directed by Philip Rose. Thurs. through Sun. at 7:30 p.m., Sun. at 3 p.m.; $10; 2/12 through 3/8. **Theater,** third floor, 1 East 104 Street (369-8000).

AMERICAN JEWISH THEATRE—*Panache!,* Ron Mark's story of a 68-year-old actor who finally gets a chance to play Cyrano de Bergerac; directed by Stanley Brechner. Featured in the cast are Rebecca Schull, Yusef Bulos, Ann Sachs, Sol Frieder, Richard Haversham, Steve Gilborn, and Sam Gray. Tues.–Thurs. and Sat. at 8, Sun at 2 and 7; $18.50; through 2/22. **92nd Street Y,** 1395 Lexington Ave. (427-6000).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940,* John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tues. through Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26; through March. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—Lillian Hellman's *The Little Foxes,* about a southern family at the turn of the century, directed by Thomas West. (Find out what happened to the Hubbards from last season's *Another Part of the Forest.*) Tues.–Sun. at 8, Sat. and Sun. at 2:30; 2/12–3/1. **Theatre,** 310 Riverside Dr.(663-2028).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

IRISH ARTS CENTER—Gregory Teer's *The Tunnel* explores the frustrations of IRA prisoners in an internment camp; directed by Jim Sheridan. Featured in the cast are Ciaran Reilly, Jim Sheridan, Liam Clarke, Nye Heron, Frank McCourt, and Don Creedon. Tues. through Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $15. **Theater,** 553 West 51st Street (757-3318).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy; directed by Giles Hogya. $8–$15. (Call theater for specifics.) **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

MUSIC-THEATRE GROUP—*The Hunger Artist,* conceived and directed by Martha (*Vienna: Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. Tues. and Fri. at 8, Wed., Thurs., Sat. at 7:30 and 9:30; $15 and $20; through 4/4. **St. Clement's,** 423 West 46th Street (265-4375).

LA MAMA ANNEX—Through 3/1, Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two evenings based on plays of Sophocles and Euripides; directed by Andrei Serban, music by Elizabeth Swados. **La MaMa Annex,** 74A East 4th Street (475-7710).

LA MAMA E.T.C.—*Circus,* conceived and directed by Huck Snyder, is a presentation inspired by the one-ring circus. Thurs. through Sat. at 9 p.m., Sun. at 3 p.m.; $8 to $10 (children $5); through 3/1. **La MaMa E.T.C.,** 74A East 4th Street (475-7710).

MANHATTAN THEATRE CLUB—Janusz Glowacki's *Hunting Cockroaches,* directed by Arthur Penn, is about Polish expatriates struggling to adjust to the oddities of New York life. With Reathel Bean, Dianne Wiest, Larry Block, Ron Silver, Paul Sparer, Joan Copeland, Joe Ragno, Martin Shakar, Paul Greco. Tues.–Sun. at 8, Sat.–Sun. at 2:30; $22–$27; 2/12–3/22. MTC at **City Center Theatre,** 131 W. 55th St. (246-8989).

PEARL THEATRE COMPANY—Richard Brinsley Sheridan's *The Rivals,* a comedy of manners with jealous lovers, disguised lovers, a demurring lover, and of course Mrs. Malaprop; directed by Shepard Sobel. With Joanne Camp, James Nugent, Frank Geraci, Rose Stockton, Michael Hill, Patrick Turner, Stuart Lerch, Joseph Warren, Anna Minot, and Robin Westphal. Thurs. through Sat. at 8 p.m.; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PUERTO RICAN TRAVELING THEATRE—Rene Aloma's *A Little Something to Ease the Pain* is a drama concerned with the struggles of a Cuban family to retain their familial ties despite the political ideologies which threaten to split them; directed by Mario Ernesto Sanchez. Featured in the cast are Jorge Luis Ramos, Ruban Pla, Jeannette Mirabal, Laura Delano, Graciela LeCube, Cari Gorostiza, Graciela Mas, Rita Ben-Or, and Carmen Rosario. In Spanish, Sat. and Sun. at 2:30 and 8 p.m.; in English, Wed. through Fri. at 8 p.m.; $10; through 2/22. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays, and $16 to $18 for musicals. Through February. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATRE COMPANY—Karen Allen stars in a revival of William Gibson's *The Miracle Worker,* his first play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tues. through Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; from 2/18. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SOHO REPERTORY—David Lan's *Sergeant Ola & His Followers,* tale of the bizarre reaction of New Guinea natives to colonialism and their worship of Western consumer goods; directed by Tazewell Thompson. Thurs.–Sat. at 8, Sun. at 4; $10; through 2/21. **Greenwich House,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abbey and Veronica.* Phone theater for performance schedule. **13th Street Repertory,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AWAY FROM ME—Jane Frances has written and directed this comedy concerning an aging Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8. BlueGreen Theatre Company production at the **Gene Frankel Theatre,** 24 Bond Street (246-4439).

BOOGIE WOOGIE AND BOOKER T.—Wesley Brown's play focuses on the turn-of-the-century meeting between Booker T. Washington and some of his detractors; directed by Dean Irby. With Ruben Hudson, Cortez Nance Jr., Nick Smith, La Tanya Richardson. Thurs. through Sun. at 7:30, Sat.–Sun. at 3; $8; from 2/12. **New Federal Theatre,** 466 Grand St. (598-0400).

BOY MEETS GIRL—A two-character romantic comedy by Gene Ruffini; directed by Celia Braxton. Wed. through Sat. at 8 p.m.; $6; 2/11–14. **Beckmann Theater,** 314 West 54th Street (581-3044).

C.K.'S BLUES—Play by John Stephenson and Ron Bohn, directed by the latter, about the night odyssey of an ex-heavyweight boxer turned New York cab driver. Thurs. through Sat. at 8 p.m.; $7; 2/19 through 3/14. **Actors' Factory,** 149 West 29th Street (594-1494).

DEATH OF EAGLES—A comedy of substance by Harding LeMay, directed by Kathryn Ballou, featuring Jean Blanchard, Gregg Schaffert, Stanley Harrison, Jan Owen, and Rich Hamilton. Wed.–Sat. at 8 p.m., Sun. at 3 p.m.; $10; through 2/21. **Neighborhood Group Theatre,** 420 West 42nd Street (244-0486).

THE DELUSION OF ANGELS—Don Rifkin's comedy-drama envisions the romance of Emily Brontë's Heathcliff and Catherine in a modern academic setting; directed by Neile Weissman. With James Selby, Richard Hughes, Michael Ornstein, and Kathryn Layng. Through 2/14 (call for specifics); $6 to $8. **Actors Outlet,** 120 West 28th Street (645-0783).

DONKEY'S YEARS—Michael Frayn's comedy about the reunion of a band of British college chums and one of their former sweethearts; directed by Steve Stettler. Thurs.–Sat. at 8, Sun. at 3; $8–$10; 2/19–3/15 (from 2/26, Thurs. at 11 a.m.). **New Theatre of Brooklyn,** 465 Dean St., Brooklyn (718-230-3366).

DOUBLE BILL—*Murder on Arrival* and *Gift of Murder,* two full-length murder mysteries, both by George Batson, in repertory through 3/8. Wed. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10. Call theater for schedules. **Riverwest Theatre,** 155 Bank Street (243-0259).

DYIN' FOR A SMOKE?—Five scenes about cigarette smokers, from street people to frantic yuppies, starring Betty La Roe and Chris Thomas. Thurs. through Sat. at 8 p.m., Sun. at 2 p.m.; 2/12 through 22; $8. **Theatre 22,** 54 W. 22nd St., 2nd floor (677-9133).

FREE FALL—Laura Harrington's play about stunt pilots and the dark corners of a relationship based on danger; directed by Alma Becker. With Daniel Ahearn, Marvin Einhorn, Annette Helde, and Annie O'Sullivan. 2/18–22, 2/24–3/1, 3/3–8 at 8 p.m.; $8. **45th Street Theatre,** 354 West 45th Street (333-7471).

HALF THE BATTLE—A one-woman show, written and performed by Deborah Baber, about Susan B. Anthony, her unrequited love, political intrigues, criminal prosecution. Fri. and Sat. at 11 p.m., Sun. at 7 p.m., Mon. and Wed. at 8 p.m.; 3/2 through 4/6. **Art & Work Ensemble,** 870 Sixth Avenue (757-1347).

LOON WOMAN—Margaret Hunt's comedy about a determined single mother's struggle to be an artist; directed by Carter Inskeep. Wed.–Sat. at 8, Sun. at 3; $10; through 3/1. **StageArts,** 120 W. 28th St.(206-9140).

LORCA: A SHADOW OF CYPRESS—Win Wells's drama about Lorca before his execution in 1936 by Fascists during the Spanish Civil War; directed by Anthony Di Pietro. Thurs.–Sat. at 8, Sun. at 3; $8; 2/26–3/22. **Art & Work,** 870 Sixth Ave. (213-0231).

A MATTER OF CONSCIENCE—Veona Thomas's comedic drama, directed by Seret Scott, features Donna Smith, Wendi Franklin, Angeles Echols, and Richard Lemerise. Fri. and Sat. at 8, Sun. at 3; through 2/22. **National Black Theatre,** 2033 Fifth Ave. (427-5615).

THE NEW DELIVERANCE—Stanislaw Ignacy Witkiewicz's hysterical tragedy in the Polish avant-garde tradition, translated by Daniel Gerould and Jadwiga Kosicka; directed by Steven Hart. Thurs. through Sat. at 8 p.m.; 2/12–14, 19–21; $5. **Theatre on the Square,** 32 Washington Place (598-3067).

OVERRULED—A revival of George Bernard Shaw's one-acter about love, marriage, and infidelity, English style; directed by John W. Wilson. Wed. and Thurs. at 12:15 p.m. Mon., Fri. and Sat. 2/13 through 23 at 6 p.m. Sun. 2/15 and 22 at 3 p.m.; $5. **South Street Theatre,** 424 West 42nd Street (564-0660).

THREE KILLER ONE-ACTS—Saul Zachary's *The Color of Heat;* John Guare's *The Loveliest Afternoon of the Year,* and Michael Folie's *Fight Call.* Mon. through Sat. at 8; $6; 2/16–2/28. **Westbeth,** 151 Bank St. (691-2272).

THREE SISTERS—Anton Chekhov's comedic drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; 2/6 through 4/26; $9. **Westside Theatre,** 252 West 81st Street (874-7290).

TOPOKANA MARTYR'S DAY—British playwright Jonathan Falla's black comedy about the frustrations of famine relief workers in East Africa. Wed. through Sat. at 8, Sun. at 3; $10; 2/18 through 3/15. **Nat Horne Theatre,** 440 West 42nd Street (279-4200).

22 CIGARETTES PAST 3—John DiCarlo's comedy, directed by Jon Tanner. Featured in the cast are Theresa Cornish, John Sumakis, and John DiCarlo. Thurs. through Sat. at 8 p.m., Sun. at 3 p.m.; $8; through 2/15. **NoHo Playhouse,** 2 Bond Street (289-6440).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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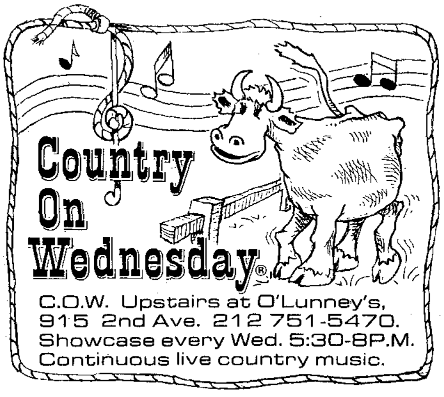

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERT BEVAN—Watercolors, drawings, and lithographs by this British artist (1865–1925), through 3/21. Davis & Langdale, 231 E. 68th (838-0333).

PETER BOOTH—New paintings, drawings, and pastels with themes of transportation, the human and the inhuman, the rational and the irrational, by this Australian artist, through 2/28. CDS, 13 E. 75th (772-9555).

PIERRE DUNOYER/MINEKO GRIMMER—A series of abstract paintings entitled "Gray"/A sound-producing kinetic sculpture. Through 2/21. Haime, 1000 Madison (772-7760).

SYDNEY K. HAMBURGER—Mixed-media works combining elements of sculpture, painting, and collage, through 3/6. Marymount Manhattan, 221 E. 71st (219-2109).

MARION KENYON JONES—Works that explore themes of death and redemption, in mixed-media on canvas, through 2/28. Urdang, 23 E. 74th (288-7004).

HENNER KUKUCK—Steel sculptures in arrangements that are reminiscent of landscapes, 2/12–3/14. Cecil. 16 E. 72nd (517-3605).

ELLEN K. LEVY—Paintings of imagery abstracted from modern technology, through 2/28. New York, 22 E. 84th (772-3700).

ODD NERDRUM—Classically-inspired realist paintings, 2/12–3/28. Hamilton, 19 E. 71st (744-8976).

STEPHEN PACE—Recent paintings and watercolors, through 3/4. Perlow, 980 Madison (517-5858).

DAVID PARK—Fifty paintings by this California artist (1911-1960), who was one of a group of artists associated with Bay Area Figurative Painting, through 2/28. Salander-O'Reilly, 22 E. 80th (879-6606).

SILJA RANTANEN—Recent paintings and drawings by a Finnish artist, through 2/20. ASF, 127 E. 73rd (879-9779).

BRENT RICHARDSON—Recent paintings, through 2/28. Castelli Graphics, 4 E. 77th (288-3202).

FERNANDO RIVERO—Still-life paintings by a Spanish artist, through 3/7. Staempfli, 47 E. 77th (535-1919).

FREDERICK SERGER—Landscapes, still lifes, and portraits painted in Eastern Europe, Paris, and later, in the United States, by this Czechoslovakian-born artist (1889–1965), through 3/14. La Boetie, 9 E. 82nd (535-4865).

BILL SPIRA—Wall and free-standing sculptures built of rough, incised wood attached to raw stoneware, through 3/7. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

MARINA STERN—Pastel drawings of views through windows, through 2/26. Forum, 1018 Madison (772-7666).

PAUL WONNER—Paintings of still-life objects set against abstract backgrounds, by a Bay Area painter, through 2/28. Hirschl & Adler, 851 Madison (744-6700).

57th Street Area

ALAN COTE—Recent paintings and drawings, through 2/28. Washburn, 41 E. 57th (753-0546).

ENRICO DONATI—Surrealist paintings and objects from the 40s, through 2/28. Zabriskie, 724 Fifth (307-7430).

JANET FISH—Recent paintings of still-lifes and figures, through 2/28. Miller, 41 E. 57th (980-5454).

DAVID FREDENTHAL—Paintings of landscapes, cityscapes, and industrial scenes, 2/11–28. Kennedy, 40 W. 57th (541-9600).

JOHN GRAHAM/JOHN MCLAUGHLIN—Drawings of imaginary plazas, plus portraits and self-portraits, all from the 40s and early 50s, 2/12–3/7/Geometric paintings from the 50s; through 2/28. Emmerich, 41 E. 57th (752-0124).

MAURICE GROSSER/NANCY HAGIN—Recent landscape paintings by this artist who died in December 1986/Realist still-life paintings. Through 2/25. Fischbach, 24 W. 57th (759-2345).

RAYMOND HAN—Recent still-life paintings, through 3/4. Schoelkopf, 50 W. 57th (765-3540).

RONI HORN—Abstract drawings in pastel, powdered pigment, and varnish, through 3/21. Maeght LeLong, 20 W. 57th (315-0470).

REGINALD MARSH/BERNARD STERN—Recent paintings on canvas and paper with insect motifs/Paintings of New York scenes with figures in tempera, ink wash, and watercolor. Through 2/25. Deutsch, 20 W. 57th (765-4722).

JAMES B. MOORE—Recent still-life paintings, through 2/28. Schmidt-Bingham, 41 W. 57th (888-1122).

HARVEY QUAYTMAN—Recent paintings, through 2/18. McKee, 41 E. 57th (688-5951).

JANE ROSEN/JEAN ARP—Hand-shaped sculptures in organic forms, made of gypsum cement, marble dust, and pigment, plus drawings/Collages and prints. Through 2/28. Borgenicht, 724 Fifth (247-2111).

JOSE MARIA SICILIA—Recent paintings, through 2/28. Blum Helman, 20 W. 57th (245-2888).

FRANCINE TINT—Large-scale abstract paintings, through 2/28. At Shippee, 41 E. 57th (319-2044), and 110 Greene.

CARL NICHOLAS TITOLO—Miniature paintings that combine landscapes of Italy and New York with more personal imagery, through 2/28. Dintenfass, 50 W. 57th (581-2268).

ROBIN UTTERBACK—Recent abstract mixed-media constructions, through 2/28. De Nagy, 41 W. 57th (421-3780).

DANA VAN HORN—Recent figure paintings, through 3/1. French, 41 W. 57th (308-6440).

ROBERT WARRENS—New large-scale landscape paintings and two polychrome sculptures, through 2/26. Frumkin, 50 W. 57th (757-6655).

East Village

HANNO AHRENS—New sculpture, 2/15–3/15. Sharpe, 175 Ave. B (777-4622).

CHRIS COSTAN—Recent paintings of floating, machine-like imagery, through 3/1. Avenue B, 167 Ave. B (473-4600).

JAMES COUPER—Tropical landscape paintings, through 2/22. Z, 328 E. 11th (473-0009).

KIM KEEVER—Recent paintings of rulers, clocks, and thermometers in imaginary landscapes, through 3/1. M-13, 413 E. 9th (505-9016).

KEVIN KELLY—Expressionistic mixed-media portraits and an installation entitled, "Altar Piece," through 3/1. Fervor, 109 Ave. B (529-9339).

RANDAL RUPERT—Paintings and drawings in a series entitled, "Visible City," 2/12–3/8. Casas Toledo Oosterom, 235 E. 4th (777-2177).

THERESE SCHWARTZ—Collage paintings, 2/13–3/29. Humphrey, 242 E. 5th (529-0692).

MERLE TEMKIN—Oil stick drawings on paper cut-outs, and an installation, through 3/1. Public Image, 177 E. 3rd (475-3033).

JOHN TORREANO—Floor pieces and wall constructions that look like cut gems, in an exhibition titled, "One Hundred Diamonds," through 2/15. Wolff, 513 E. 6th (460-5844).

JONI WEHRLI—Paintings of dogs in classical and biblical settings, through 3/1. Zeus-Trabia, 437 E. 9th (505-6330).

SoHo and TriBeCa

WILLIAM ANASTASI/MATTHEW MCCASLIN—Four paintings from his *bababad* series/Wall sculptures made of Formicas that simulate granite, marble, metal, and mahogany. Through 3/11. Cutler, 164 Mercer (219-1577).

ANDREA BELAG—Abstract oil paintings with writing in them, through 2/28. Davis, 568 Broadway (219-1444).

MEL BOCHNER—A survey of works from 1969–1986, including conceptual installations, wall paintings, paintings on canvas, and drawings, 2/14–3/7. Sonnabend, 420 W. Broadway (966-6160).

LINDA CUNNINGHAM—Organically-shaped sculptures made of cast bronze, marble, and blue limestone, 2/17–3/14. Allen, 110 Greene (334-9710).

MARILYN DAVIDSON—Pastel landscape drawings and bronze sculptures, 2/13–3/27. Hudson, 105 Hudson (925-7290).

PETER DEAN—Symbolic landscapes with imaginary figures, in oil on canvas, 2/11–3/7. Semaphore, 137 Greene (228-7990).

MICHAEL EASTMAN—Paintings of primitive imagery on black canvases, through 2/19. Eno, 164 Mercer (226-5342).

VERNON FISHER—New paintings of kaleidoscopic imagery, through 2/28. Gladstone, 99 Greene (431-3334).

JOHN GILLEN/ELISE SIEGEL—Cantilevered wall sculptures in plaster-covered plywood/Wall sculptures in simple volumetric shapes that have been warped, twisted, elongated, and folded. Through 2/21. Rubin, 411 W. Broadway (226-2161).

MICHAEL HARDESTY—An audio-visual installation, through 2/21. Van Eck, 420 W. Broadway (219-0717).

WILLY HEEKS—Recent abstract paintings and works on paper, through 2/28. Beitzel, 113 Greene (219-2863).

ROBERT HELM—Paintings of figures and recognizable objects in unusual landscape spaces, on surfaces that combine in-laid wood veneers, leather tooling, and metal, as well as painting, through 2/28. Thorp, 103 Prince (431-6880).

RON JANOWITZ—Recent monotypes, through 2/28. Lorence-Monk, 568 Broadway (431-3555).

LOUISE LAWLER—An installation of photographs, editions, and words, and drinking glasses on painted walls, through 2/14. Metro Pictures, 150 Greene (925-8335).

RUVEN LEVAV—Paintings of imaginary landscapes, through 2/28. Blom & Dorn, 164 Mercer (219-0761).

RICHARD MILANI—Recent paintings on wire screening, through 2/28. Baskerville + Watson, 578 Broadway (925-1955).

RICHARD MOCK—Recent paintings with images reminiscent of neurons, planets, and electrical circuitry, through 3/4. Esman, 70 Greene (219-3044).

OLIVER MOSSET—New paintings, through 2/11. Gibson, 568 Broadway (925-1192).

PETER NADIN—New paintings in a series entitled "Views," through 3/7. Alexander, 59 Wooster (925-4338).

ED PASCHKE—Recent paintings by this Chicago-based artist, through 3/7. At Kind, 136 Greene (925-1200), and Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

ROSEANNE SASSANO—Large-scale paintings of city streets and buildings, through 2/28. Segal, 568 Broadway (431-0010).

STEVEN SINGER—Steel sculptures made with cast-off scrap metal from the Manhattan Bridge, through 3/7. Steinbaum, 132 Greene (431-4224).

PETER TURNER/RICK KRIEGER—Constructed paintings based on architectural elements/Figurative works on paper, of humorously childlike adults at play in the jungle. Through 3/4. Schreiber/Cutler, 171 Spring (925-1441).

JACK TWORKOV—A survey of works on paper, from 1933–1982, through 2/18. Hoffman, 429 W. Broadway (966-6676).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–62, through 6/13. Dia Art Foundation, 77 Wooster (431-9232).

ROGER WILLIAMS—Large and small-scale steel sculptures, through 2/28. Littlejohn-Smith, 133 Greene (420-6090).

ROBERT WILSON—Recent drawings for *Alceste, Alcestis, the CIVIL warS, Hamletmachine,* and *Salome,* through 2/14. Cooper, 155 Wooster (674-0766).

DAN WOFFORD—Large-scale abstract paintings, through 2/28. Twining, 568 Broadway (431-1830).

Other

IBRAHIM BENOH/KARL BOHRMANN—Recent works on paper by both, through 2/21. Tossan-Tossan, 305 E. 50th (688-1574).

ROBERT GOODNOUGH—Recent sculpture, through 2/21. Gallery at Lincoln Center, Concourse Level, Metropolitan Opera House (580-4673).

SUSAN ROTHENBERG—"The Horse Paintings: 1974–1980," through 2/28. Gagosian, 521 W. 23rd (807-0807).

EDWINA SANDYS—Eight life-sized sculptures in a series entitled "Women of the Bible, plus drawings, thru 3/8. Cathedral of St. John the Divine, Amsterdam Ave. at 112th (316-7441).

MAURA SHEEHAN & ALFREDO JAAR/RICK HORTON—Installation pieces/Works on paper. Through 2/28. Grey Art Gallery, 33 Washington Place (598-7603).

IKKO TANAKA—Books, posters, and other works by this renowned Japanese designer, through 2/20. Cooper Union, Third Ave. at 7th St. (254-6300).

FRANK YOUNG—An installation entitled, "Mom, Dad, and other Obsessions," through 2/19. Cornelius, 170 Fifth (243-7171).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Paintings, drawings, and sculpture by Cremonini, Dine, Downes, Ipousteguy, Kuper, Leger, Steinberg, others; through 2/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art, through 4/5.

CHILDS—956 Madison (772-6606). "Belle Epoch: Intriguing Women in Prints and Drawings," by Chanine, Helleu, Lautrec, Roussel; through 3/7.

GOETHE HOUSE—1014 Fifth (744-8310). "Desire for Life"—a show honoring the City of Berlin, with serigraphs by Bach, Castelli, Fetting, McLean, Middendorf, Penck, Salomé, others; through 2/21.

KOUROS—23 E. 73rd (288-5888). "Knowing What I Like"—works by 11 artists, curated by John Bernard Myers; through 2/28.

MARBELLA—28 E. 72nd (288-7809). 19th-century American landscape paintings by Bierstadt, Hallowell, Lawson, Sloan, others; through 2/28.

PRAKAPAS—19 E. 71st (737-6066). Prints by Bauhaus members and artists whose works were published by the Bauhaus, including Albers, Boccioni, De Chirico, Feininger, Klee, Schwitters, others; through 2/25.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by Brown, Bultman, Holtzman, Seliger, Wolff; through 3/12.

SIMON/NEUMAN—42 E. 76th (744-8460). Works on paper by Backstrom, Bishop, Eveleigh, Fisher, Newman, Smith; through 3/4.

WEINTRAUB—922 Madison (879-1195). Sculpture by Arp, Calder, Miro, Moore; paintings by Chagall, Picasso, Utrillo, Vlaminck; 2/13–3/10.

YORK—21 E. 65th (772-9155). A survey of 19th- and early 20th-century American paintings; 2/17–4/18.

57th Street Area

BLUM HELMAN—20 W. 57th, 8th Floor (245-2888). Works by Rauschenberg, Schwitters, Tuttle; through 2/28.

GOODMAN—41 E. 57th (593-3737). Sculpture by Arp, Chadwick, Dubuffet, Hepworth, Rodin, others; through 2/28.

HERSTAND—24 W. 57th (664-1379). "Reliefs: From Ancient Egypt to Calder"; through 2/21.

MIDTOWN—11 E. 57th (758-1900). "The War Years: 1939–1945"—works by Cadmus, Etting, Evergood, Grosz, Martin, Shahn, Thon, others; through 2/28.

ROSENBERG—20 W. 57th (757-2700). Works by Blumenfeld, Calder, Jenkins, Katzen, Kurz, Marini; through 3/4.

ST. ETIENNE—24 W. 57th (245-6734). Paintings by Benoit, Kane, Moses, Pippin, Rousseau, others; through 3/28.

East Village

CAPP—223 E. 10th (982-4444). Recent abstract paintings and sculpture by Goetrz, Jackson, Jacobson, Reilnad; through 3/1.

CERIGO—202 Ave. A (777-2579). Works by Gillis, Hopkins, Smith; through 3/1.

E.V.—327 E. 12th (982-5305). Works by six Japanese artists currently living in New York; through 3/1.

KRAINE—85 E. 4th (982-7118). "Fun and Brains," with works by Gurbo, Komarin, Lerman; through 3/1.

ON THE WALL—328 E. 11th (460-0963). "The Women, Part II," with paintings by Bildner, Landis, Lubling, Teller; through 3/1.

SRAGOW—436 E. 11th (477-6284). Abstract paintings by Cunningham, Gallagher, Rudolph; through 2/22.

TRADITION 3 THOUSAND—273 E. 10th (529-1411). A celebration of the Chinese New Year, with works by eight Asian-American artists; through 2/22.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Dennis Adams: Building Against Image"; "Sam Samore: Menace"; through 2/21.

ART IN GENERAL—79 Walker (219-0473). Works by Amoroso, Dolberg, and Grimes, selected by Dorothea Rockburne; through 2/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Dark Rooms"—film, slide, and video installations by Bray, Buster, Knecht, Long, Schneeman, Wodiczko; "TV Sandino: New Tapes From Nicaragua"; Architecture project: Hani Rashid; through 3/14.

BOUKAERT—100 Hudson (925-6239). A selection of prints from "This History," by Connelly, Lemieux, Nadin, Prince, Rayberry, Sonneman, Winters; through 3/7.

BURGIN—270 Lafayette (219-8379). Photographic works by Hajamadi, Merz, Welling; through 2/28.

CLOCKTOWER—108 Leonard (233-1096). National and International Studio Artists Exhibition; through 2/22.

CONDESO LAWLER—76 Greene (219-1283). Paintings by Johnson; woodcuts, etchings, and lithographs from The Vinalhaven Press, by Bochner, Chase, Crile, Hewitt, Komar & Melamid, others; through 3/7.

COWLES—420 W. Broadway (925-3500). New works by Alexander, Bates, Cannon, Ott, Pepper, others; through 2/21.

CROWN POINT PRESS—568 Broadway (226-5476). "Prints in Parts," with works by Bartlett, Buren, Fulton, Kozloff, Kushner, Mazur, True; 2/14–3/16.

GREEN—152 Wooster (982-3993). "Private Images," with drawings by sculptors Fasnacht, Gitlin, Hepper, Kirili, Levine; through 2/28.

HENOCH—80 Wooster (966-0303). Paintings, sculpture and one-of-a-kind toys by Bell, Greene, Hoppock, Kerlin, Mull; 2/14–3/15.

INGBAR—578 Broadway (334-1100). Works by Findlay, Hamady, Zimmerman; through 2/28.

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings and works on paper by Hoskins, Holmes, Nodiff; through 2/28.

MILLIKEN—98 Prince (966-7800). Works with "fish" as a theme; through 3/4.

MOCHA—584 Broadway (966-6699). "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; through 3/22.

NEALE—320 Lafayette (431-5077). Works by Bruch, Maschke, Russell; through 2/22.

SHAPOLSKY—99 Spring (334-9755). Abstract paintings and sculptures by Cherry, Ethe, Kurahara, Ruben; Sablow; through 2/28.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Battenfield, Kahn, Lipfert, McFadyen; through 2/21.

Other

BERNARDUCCI—17 E. 17th (206-7578). "Photosynthesis," with works by L. Augeri, Carey, Lang, Pocock, Thurlbeck, Warhol, others; through 3/1.

BROOKLYN COLLEGE—Bedford Ave. and Ave. H, Brooklyn (718-780-5181). "Printmaking at Brooklyn College," with works by Anderson, Bontecou, D'Arcangelo, J. Ernst, Hayter, Pacquette, Pearlstein, A. Sultan, others; through 2/19.

CITY—2 Columbus Circle (974-1150). "rUSsia," with works by Bakhchanyan, Bidlo, Gaetano, Lerman, Wall, Wojnarowicz, others; through 2/21.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; through 3/28.

PERLSON—408 W. 14th (620-0154). "Forms and Fabrications," with works by Bergstein, Hurwitz, Levin, Weintraub; through 2/27.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Music Installation: Christian Wolff; Out of the Studio: Art With Community, with works by Ahearn, Torres, Gredzynski and Crew of Battlefields Projects, Rollins and K.O.S., Simpson, Ukeles; through 3/22.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Organe St., Brooklyn (718-875-4031). Site-specific sculptural installations by Maksymowicz, Stettner, Takasugi; through 2/28.

PHOTOGRAPHY

BERENICE ABBOTT—"The Beauty of Physics"—black-and-white photographs of scientific processes, through 3/27. New York Academy of Sciences, 2 E. 63rd (838-0230).

CONSTANTIN BRANCUSI—Photographs of his studio and his sculptures, plus self-portraits, through 2/28. McCoy, 19 E. 71st (570-2131).

MARIANNE ENGBERG—Pinhole photographs of China, through 2/28. Urdang, 23 E. 74th (288-7004).

SANDI FELLMAN—Color photographs in a series entitled, "The Japanese Tattoo," through 2/21. Witkin, 415 W. Broadway (925-5510).

JOHN HALL—Travel photographs of houses, gardens, cityscapes, architectural details, and sculpture, from his native North Carolina to Istanbul, and throughout Europe, through 3/7. Stubbs, 28 E. 18th (982-8368).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.–Fri. 12–5, Sat.–Sun. 11-6. $2.50 admission. "Alvin Langdon Coburn: A Retrospective"; "Rene Burri: An American Dream"; through 2/22.

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.–Fri. 11–6, Sat. 12–4. Free admission. "Spain: 1936–1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; through 2/28.

CYNTHIA MACADAMS—Black-and-white photographs of people on the Bowery, taken over the past 10 years; through 2/21. La Galleria, 6 E. 1st (505-2476).

INGE MORATH—Portraits, through 2/21. Burden, 20 E. 23rd (475-8790).

HELMUT NEWTON—Portraits, nudes, and fashion photographs from 1975–1983, through 2/28. Staley-Wise, 177 Prince (777-1590).

PACE/MACGILL—11 E. 57th (759-7999). Photographs of people and places in the American South by William Eggleston; "Crime Photographs: Pictures from the Archives of American Crime Magazines (1920–1935)"; through 3/7.

DUANE MICHALS—Painted photographs, sequences, photographs with text, and portraits in a series entitled, "The Nature of Desire"; through 3/7.

ELAINE REICHEK—Large-scale photographs of Indians in Tierro del Fuego, through 2/28. Lamagna, 50 W. 57th (245-6006).

RICHARD ROSS—Large-scale Ektacolor photographs of objects, artifacts, animals, and sculpture in museums around the world, through 2/28. Lieberman & Saul, 411 W. Broadway (431-0747).

RICHARD LESLIE SCHULMAN—Color portraits of well-known American and Soviet artists, composers, theater directors, and choreographers, through 2/28. Nikon House, 620 Fifth (586-3907).

VAL TELBERG/ED BURTYNSKY—New works that combine photography, xerography, and drawing/Color photographs of landscapes in British Columbia and the western United States. Through 2/28. Miller, 138 Spring (226-1220).

ARTHUR TRESS—"The Teapot Opera," with color photographs of found objects, through 2/28. Twining, 568 Broadway (431-1830).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin (925-4671). 2/12, 13 at 8:30: Clovr Chango (NY) in "A Rubber is not Enuff—The Metaphysical Aspects of Dying and Sexuality Among Gay Men." $6.

P.S. 122—150 First Ave. (477-5288). 2/15 at 4: Hothouse Improvisations. $4.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10–5, Tues. 10–8. $3:50, seniors & students $1:50. (Free Tues. 5–8). Craft Today: Poetry of the Physical; through 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10–5:45; Wed., Fri., Sat. 10–9. Contribution $3:50; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; through 3/1 . . . Ladies in the Field: The Museum's Unsung Explorers; through April . . . On Tap: New York City Water; through 3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from the Burke Collection, Part II; through 2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1. Monir: Graphic Work, 1975–1986; through 5/24 . . . Romare Bearden: Origins and Progressions; through 3/1.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Machine Age in America 1918–1941; through 2/16 . . . Reinstallation of Islamic Collection . . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; through 6/29 . . . The American Eye For Style; through 6/29 . . . Cleve Gray: Works on Paper; through 2/23 . . . The Hillman Foundation Collection of Modern French Painting; through 12/87 . . . Hiroshige's *One Hundred Famous Views of Edo: Spring*; through 3/2.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . Recollections: A Decade of Collecting; through 3/1 . . . Perspective: The Illusion of Space; through 3/1 . . . Crystal Palaces: The Buildings of the First World's Fairs; through 4/26 . . . Folding Fans from the Cooper-Hewitt Collection; through 5/31.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. $2:50, students and seniors $1. Free Mon.–Fri. 10–noon. Capital City: New York After the Revolution; through 6/12.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Mounted Oriental Porcelain; through 3/1.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9). Oskar Kokoschka, 1886–1980; through 2/16 . . . The Knife Ship From *Il Corso del Coltello;* through 2/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I SE5 fighter plane . . . Remember Pearl Harbor; through 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . *The Holocaust* by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; through 8/87 . . . In The Picture; through Aug. . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; through 3/22 . . . The Jews of Ethiopia: A People in Transition; through 4/19 . . . The Unknown Steinhardt; through 4/19 . . . Remember Us to Life: The Art of Lenke Rothman; through 4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; through 3/1 . . . Van Gogh in Saint-Remy and Auvers; through 3/22 . . . Luxurious and Elegant Dresses for the Dance; through 9/6 . . . The Prints of Pieter Bruegel; through 3/15 . . . Selections from the Ernest Erickson Collection of Ancient Chinese Art; through 5/31 . . . Lila Acheson Wallace Wing . . . Sung and Yüan Calligraphy and Painting; through 7/87. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30–5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century; through 5/5 . . . Netherlandish Manuscripts and Books, 1470–1540; through 4/5 . . . Young Queen Victoria; through 4/12.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions, 1983–1986; through 3/1.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The New York World Television Festival; through 2/28.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years. . .A.I.R. Waves; through 5/3.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Francesco Clemente: The Departure of the Argonaut; through 2/10 . . . Mario Botta; through 2/10 . . . Jacques Lartique: Panoramas of the Twenties; through 3/24 . . . Projects: Joel Otterson; through 3/3 . . . Paul Klee; through 5/5.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; through 5/14 . . . Selling the Show: Turn-of-the-Century Theatre Posters; through 5/10 . . . Bellevue Hospital: 250 Years in Service to New York; through 6/14 . . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; through 6/30 . . . Flights of Fancy: Dolls Made by Contemporary Artists; through 6/28.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. & Tues. Suggested admission $2:50, $1:50 seniors & children. Hans Haacke: Unfinished Business; through 2/15 . . . Three Photographers: The Body; through 2/15 . . . Homo Video: Where We Are Now; through 2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. Antique Toys From the Lawrence Scripps Wilkinson Collection; through 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; through 2/26 . . . A Portrait of Livingston Manor: 1686–1850; through 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9. Women and Literature: English and American Writers From the 18th Century to the Present; through 5/30 . . . Gordon Parks: A Retrospective; through 3/28 . . . **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . . Asian Dance Photographs by Victoria Ginn; through 4/4.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat., Sun. 12–5:30. Contribution suggested. The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Mike Berg Architectural Fantasies; through 2/22 . . . 1987 Annual Juried Exhibition; through 3/8 . . . Roberto Barni; through 3/8.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. Harlem Renaissance: Art of Black America; 2/12–8/30.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). Twentieth-Century American Art: Highlights of the Permanent Collection . . . John Storrs: Retrospective; through 3/22 . . . David Salle; through 3/29. . . . Walt Kuhn: The Entertainers; through 4/5. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; through 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection; through 5/23 . . . Twentieth-Century Master American Photographers; through 4/8.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/12 at 2: Impressionist Paintings, Drawings, and Watercolors. On view from 2/7. **East,** 219 E. 67th St. (606-0400). 2/11 at 10: 19th and 20th Century Paintings. On view from 2/7. 2/12 at 10: Antique and Fine Jewelry. On view from 2/7. 2/17 at 10: English and Continental Furniture, Decoration. On view from 2/13.

DOYLE—175 E. 87th St. (427-2730). Next sale on 2/18 at 10: Fine English & Continental Furniture, Decoration and Paintings. On view from 2/14.

PHILLIPS—406 E. 79th St. (570-4830). 2/13 at 11: Vintage Costumes, Accessories, Textiles, Embroideries and Lace. On view from 2/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/11 at 10:15 & 2: Arcade Auction: Jewelry. On view from 2/5. 2/11 at 10:15: Impressionist & Modern Paintings, Drawing, and Sculpture. On view from 2/5. 2/12 at 10:15 and 2: Arcade Auction: Furniture, Silver, Rugs. On view from 2/7. 2/20 at 2: Contemporary Art. On view from 2/14.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 11

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; violinist Kyung Wha Chung. Sibelius's Symphony No. 7; Prokofiev's Violin Concerto No. 2; Janacek's *Sinfonietta*. Carnegie Hall at 8. $14–25.

GARRICK OHLSSON, pianist. Works by Schubert, Haydn, Chopin. 92nd Street Y at 8. $15–$20.

AURORA STRING QUARTET—Quartets by Mozart, Shostakovich, Harbison, Dvorak. Weill Recital Hall at Carnegie Hall, at 8. $10.

GOLIARD CHAMBER SOLOISTS, with flutist Judith Mendenhall. Music by Bach, Roussel, Ravel, Enesco, Mendelssohn. Merkin Concert Hall at 8. $10.

GUSTAVO ROMERO, pianist. Bach, Scarlatti, Brahms, Chopin. Alice Tully Hall at 8. $12.

MUSIC/IT'S NOT THE MEAT—The Horvitz, Morris, Previte Trio/Evan Lurie with Alfredo Pedenera: Pieces for bandoneon. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

WILLIAM HELLERMAN—"Still Lives," performance art and music pieces, with a theme: "A day in the life of a composer." Alternative Museum, 17 White St. (966-4444), at 8. $6.

EXPRESSIONS FOR A PEACEFUL WORLD—Music for marimba and percussion, with the Valerie Naranjo Marimba Quartet, dancer Brenda Chambers. Taller Latinoamericano, 19 W. 21st St. (255-7155), at 8. $5.

"BIG NICK" NICHOLAS, saxophonist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ZAIDEE PARKINSON, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

BARBARA BLANCHARD, soprano, with pianist Laurence Berman. Brahms, Debussy, Falla. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Pianist Dangsun Song, Paul Hall, 144 W. 66th St., at 8. Free.

KIM LAWRENCE, vocalist/**BROSS TOWNSEND QUARTET**—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 1:30. Free.

LEHMAN COLLEGE CHAMBER PLAYERS—Mendelssohn, Shostakovich. Lehman Center, Bedford Park Blvd. West and Goulden Ave., (960-8247), at 12:30. Free.

Thursday, February 12

NEW YORK PHILHARMONIC, Krzysztof Penderecki conductor; mezzo-soprano Jan DeGaetani, bass-baritone Simon Estes, violist Paul Neubauer. Penderecki's *De Natura Sonoris* No. 2 and Viola Concerto (N.Y. premiere); Shostakovich's Symphony No. 14. Avery Fisher Hall at 8. $7.50–$35.

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor; pianist Andras Schiff. Bartok's Piano Concerto No. 3; Bruckner's Symphony No. 6. Carnegie Hall at 8. $12.50, $16.

INTERLOCHEN ARTS ACADEMY ORCHESTRA, Benjamin Zander conductor; violinist Ida Kavafian. Alice Tully Hall at 8. $10.

MUSIC SPECTRUM, Boris Berman music director-pianist; Alasdair Neale conductor; alto Korby Myrick, tenor Jerold Siena, Prague String Quartet, students of the Yale School of Music. Smetana, Janacek, Dvorak. Merkin Concet Hall at 8. $8.

HIGHLIGHTS IN JAZZ—Al Cohn, Bucky Pizzarelli, Joe Newman, Phil Wilson, Major Holley, Oliver Jackson, Carrie Smith. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

THE DRIFTERS/SPEEDO AND THE CADILLACS/STATUS, others; Ronnie I, M.C. Doo-Wop Rock 'n' Roll of the '50s. Symphony Space at 7 and 9:30. Benefit for Operation Playground at P.S. 87. $12.

MUSIC/IT'S NOT MEAT—Boris Policeband/Fred Frith and Christian Marclay. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

THE MANNES TRIO—Music of Haydn, Beethoven, Martinu. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

THE ONE AND THE OTHER: Flutist Jeanne Murray, guitarist Ruben Riera. Works by Corelli, Giuliani, Ubieta (world premiere). St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ROBERT SCHRADE, pianist, with pianist Rolande Schrade. Music by MacDowell, Parker, Carpenter, Griffes, Lincoln, Joplin. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

AARON COMINS, organist. Works by Widor, Wagner, Barber. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

BARBARA PALMER, pianist. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

JAMES R. LAWSON, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

PATTI DARCY & FRIENDS—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

BARGEMUSIC—Pianist William Doppmann, violinist Daniel Phillips, hornist Robert Routch. Beethoven's Sonata in E-flat, "Les Adieux"; Schoenberg's *Fantasy*, Op. 47; Brahms's Trio in E-flat, Op. 40. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, February 13

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor, pianist Joela Jones, violinist Daniel Majeske. Berg's Chamber Concerto for Piano, Violin, and 13 Wind Instruments; Beethoven's Symphony No. 7. Avery Fisher Hall at 8. $12, $25.

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor. Wuorinen's *Golden Dance* (N.Y. premiere); Stravinsky's *Firebird* Suite; Brahms's Symphony No. 1. Carnegie Hall at 8. $12.50, $16.

NEW YORK PHILHARMONIC—See 2/12. Today at 2.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. Franck's Symphony in d; Koussevitsky's Concerto for Double Bass, Op. 3. Washington Irving H. S., Irving Pl. at 17th St. (799-5107), at 8. $5.

JUILLIARD CHAMBER ORCHESTRA, Sixten Ehrling conductor; student clarinet soloist to be announced. Haydn's Symphony No. 100, "Military"; Weber's Clarinet Concerto No. 1; Beethoven's Symphony No. 2. Alice Tully Hall at 8. Free (874-7515).

PEDRO BAEZ, guitarist. Villa-Lobos, Zarate, Yupanqui, others. Weill Recital Hall at Carnegie Hall, at 8. $9.

THE BOYS OF THE LOUGH—Traditional Celtic music of Ireland, Scotland, Northumberland. Symphony Space at 8:30. $12, $14.

MUSIC/IT'S NOT THE MEAT—Don King/Sonny Sharrock Group. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

ORACLE—World premiere of a concert piece for actors, singers, and electronic music, by Donald Howell and Albert Tavares. Tavares Studio, 612-616 Eighth Ave., 39th–40th Sts., third floor (787-6972), at 8. $7.

ASAKO URUSHIHARA, violinist. Juilliard School, Paul Hall, 144 W. 66th St., at 6. Free.

ED TRICKETT, folksinger. Songs accompanied by guitar and dulcimer. Greenwich House Music School, 46 Barrow St. (594-8833), at 8. $7, children $4.

PIANO/VOCAL PROGRAM—Music by Granados, Musto, Mahler, Hoiby, Argento, presented by the New York Association of Accompanists and Coaches. Lincoln Center Library at 4. Free.

LIVING VISIONS ENSEMBLE—Choir of 36 singers, Janet Davis conductor. Music includes world premiere of *Unispace*, by Roger Davidson. Benefit for UNICEF. Church of the Heavenly Rest, Fifth Ave. and 90th St., at 8. $12 suggested donation.

VANESSA RUBIN/HAROLD OUSLEY QUARTET—Jazz. Citicorp Center, Lexington and 53rd, at 12:30. Free.

Saturday, February 14

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor. Zemlinsky's *The Mermaid* (N.Y. premiere); Mahler's Symphony No. 6. Carnegie Hall at 8. $14–$25.

NEW YORK CHAMBER SYMPHONY GOES BAROQUE, Anthony Newman conductor and harpsichordist. Boyce, Vivaldi, Bach, Telemann, Lully. 92nd St. Y at 8. $12.50–$17.

NEW YORK PHILHARMONIC—See 2/12.

MENDELSSOHN STRING QUARTET, with violist John Graham. Mendelssohn's Andante and Scherzo, Op. 81, and Quintet in A, Op. 18; Bartok's Quartet No. 4. Merkin Concert Hall at 8. $10.

NEW YORK VOCAL ARTS ENSEMBLE, Raymond Beegle director. "A Musical Valentine": songs of love by di Lasso, Mozart, Scott, Brahms, Joplin, others. Alice Tully Hall at 8:30. $12.50.

SOLISTI NEW YORK CHAMBER ORCHESTRA, Ransom Wilson conductor; French-hornist David Jolley. A Valentine's Day Concert: Mozart for Lovers. Mozart's four Horn Concertos, *Eine Kleine Nachtmusik*, other works. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

GREGG SMITH SINGERS—Tribute to composers Louise Talma and Miriam Gideon: love songs of the 16th through the 20th centuries, by Morley, Weelkes, Brahms, Beeson, others. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8:30. $12.

ROSALIND REES, soprano, with pianist Gary Kudo, and Gregg Smith, narrator. Songs of Charles Ives, saluting his "Gay Nineties Love Songs." St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 5. $8.

TRIBUTE TO ALEC WILDER—Weill Recital Hall at Carnegie Hall, at 2. $10.

STUART DUNKEL, oboist, with the Alfred String Ensemble. Albinoni, Telemann, Soler, Dunkel (N.Y. premiere). Weill Recital Hall at 8:30. $6, or $9 for two.

GENE BERTONCINI, guitarist/**MICHAEL MOORE,** bassist. Jazz and arrangements of classical and Brazilian music. Our Lady of Peace Church, 237 E. 62nd St., at 8. $7.

ACROAMA, an ensemble, with *rebetika* and popular music of Greece. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $8.

HAMIET BLUIETT/ED BLACKWELL—Jazz. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $10.

OSHAGH ENSEMBLE—Traditional Iranian music. Horace Mann Auditorium, Teachers College, Columbia. Broadway and 120th St., at 7:30. $15.

MUSIC/IT'S NOT THE MEAT—Little Jimmy Scott. The Kitchen, 512 W. 19th St. (255-5793), at 9 and 11. $7.

ORACLE—See 2/13. Tonight at 2, 4, and 7.

DAVID EARL, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission 50 cents.

HAE-YOUNG HAM, violinist. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

ART BLAKELY JR./JANN PARKER & THE METROPOLITAN ALL-STARS—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

GRACE BUMBRY, soprano. Ponchielli, Puccini, Handel, Spanish folk songs, and spirituals. Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

BILLY TAYLOR TRIO—Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $11–$14.

RALPH TOWNER, jazz guitarist, with synthesizer. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $8.50.

Sunday, February 15

AMERICAN SYMPHONY ORCHESTRA, Andrew Litton conductor and pianist. Barber's *Essay No. 1*; Gershwin's *Rhapsody in Blue* (original version); Rachmaninoff's Symphony No. 2. Carnegie Hall at 3. $6–$19.50.

WARSAW SINFONIA, Yehudi Menuhin conductor and violinist. Bach's Violin Concerto in a; Schubert's Symphony No. 5; Bacewicz's Concerto for String Orchestra; Mozart's Symphony No. 40. Carnegie Hall at 8. $12.50–$20.

MITSUKO UCHIDA, pianist (N.Y. recital debut). Works by Mozart, Schoenberg, Schubert, Chopin. Alice Tully Hall at 3. $10.

KIRI TE KANAWA—*Fisher Hall at 3. Stage seats, $20.*

NEW YORK PHILHARMONIC ENSEMBLES—Kodaly's *Serenade*, Op. 12; Shostakovich's Trio No. 2, Op. 67; Schumann's Quartet for Piano and Strings, Op. 47. Merkin Concert Hall at 3. $10.

MAREDA GAITHER-GRAVES, soprano, with pianist Warren George Wilson. Music of Hale Smith, Donaudy, Strauss, Godard, Prokofiev, Tchaikovsky. Alice Tully Hall at 8. $12.50.

AMERICAN JEWISH CHORAL FESTIVAL—FIfteen choral groups in music from 16th to 20th centuries, including folk, Yiddish, Ladino, cantorial, contemporary Israeli works; also music by Mendelssohn and Handel. Merkin Concert Hall, 6 to 10 p.m. $10.

MANNES TRIO/KATHERINE CIESINSKI, mezzo-soprano. Haydn Piano Trios, and the cantata *Arianna a Naxos.* New School, 66 W. 12th St. (741-5689), at 2. $6.

GREENWICH VILLAGE ORCHESTRA—See 2/13. At 3.

CLAUDE JAY, singer, with Purple Majic, musical director Wesley Naylor. Weill Recital Hall at Carnegie Hall, at 2. Benefit for Morehouse College. $15.

GERALD RANCK, harpsichordist/**RICHARD LOCKER,** violoncellist. Three Bach sonatas for viola da gamba and cembalo. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

MYUNG JEAN KEH, pianist. Music of Beethoven, Mozart, and Liszt. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the George Bouchard Quartet; offering. At 7: Vocalist Daniella; $6. Lexington Ave. and 54th St. (935-2200).

RIVERSIDE INSPIRATIONAL CHOIR, Nedra Olds Neal director, with soloists. Traditional and contemporary works by Crouch, Hawkins, Becton. Riverside Church, the Drive at 122nd St. (222-5900), at 4. $5. Preceded at 3 by a carillon recital by James R. Lawson.

CINDY OXBERRY, mezzo-soprano/**ROSEMARY BARENZ,** soprano, with pianist Pamela Gilmore. Songs and duets by Duparc, Brahms, Bernstein, Barber, Delibes, Mozart, Puccini. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. Free.

MAX ROACH, composer-percussionist. Solo performance. Harlem School of the Arts, 645 St. Nicholas Ave. at 141st St., at 2:30. $12, in advance $10.

NEW WORLD CONSORT OF VANCOUVER (N.Y. debut). "The Age of Discovery": Renaissance music for voice, recorders, viols, and lute. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $8.

CAROL POOL, violinist/**MARVIN WOLFTHAL,** pianist. Works of Beethoven, Brahms, Liszt, Chausson. Ansche Chesed, 251 W. 100th St. (865-0600), at 7:30. Benefit for re-building fund. $12.50.

PAMELA SKLAR, flutist/**ZDENEK PROUZA,** cellist/**BENITA MESHULAM,** pianist. Works of Haydn, Weber, Couperin, Martinu. Madison Avenue Presbyterian Church, at 73rd St., at 4. $5.

ARCHDUKE TRIO/MOSAIC—Works by Martinu, Arensky/Vocal and instrumental variety. YM&YWHA of Washington Heights and Inwood. 54 Nagle Ave. (569-6200), at 2. $6.50.

AN EVENING OF JAZZ—Kuni Mikami and the East of the Sun Orchestra; the Sumi Tonooka Trio, with Rufus Reid and Akira Tana. Jazz Center of New York, 380 Lafayette St. (505-5660), at 6. $30–$50.

JUAL CURTIS AND THE "INSTANT SWING" QUARTET—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

ORACLE—See 2/13. Today at 2, 4, and 7.

BROOKLYN PHILHARMONIC, Lukas Foss conductor. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 2. $10–$13.

ODYSSEY CHAMBER PLAYERS, with pianist Edmund Battersby. "The British Have Landed!": Music of Haydn, Britten, Davies (U.S. premiere). First Unitarian Church, 50 Monroe Pl., Brooklyn, at 7. $9.

JO ANN PICKENS, soprano, with mezzo-soprano Yvonne Hatchett, pianist Cynthia Powell. Music by Mozart, Leguerney, Delibes, Menotti, and spirituals arranged by Boatner and Johnson. Flatbush-Tompkins Congregational Church, Dorchester Rd. and E. 19th St., Brooklyn (718-282-5353), at 3. $4.

HOWARD LEW/REBECCA PECHEFSKY, pianists. Works for solo and four-hand piano, by Crumb, Takemitsu, Hindemith, Lew (premiere). Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

BARGEMUSIC—See 2/12. Today at 4.

AEOLIAN CHAMBER PLAYERS—Music by Mozart, Reinecke, Brahms. Lehman Center, Bedford Park Blvd. West and Goulden Ave., at 3. Free.

Monday, February 16

CZECH PHILHARMONIC, Vaclav Neumann conductor; pianist Jeremy Menuhin. Overture to Smetana's *The Bartered Bride*; Beethoven's Piano Concerto No. 4; Dvorak's Symphony No. 7. Avery Fisher Hall at 8. $10–$20.

JUPITER SYMPHONY, Jens Nygaard conductor; hornist Thomas Stacy, harpsichordist Mary Alderdice, pianist Robert McDonald, harpist Deborah Hoffman. Handel, Persichetti, Martin, Tchaikovsky. Alice Tully Hall at 8. $6–$10.

ALBAN BERG QUARTET, with violist Shlomo Mintz. Shostakovich's Quartet No. 7; Beethoven's Quartet in c-sharp, Op. 131; Mozart's Quintet in g, K. 516. Carnegie Hall at 8. $9–$15.

AMERICATHON '87—WNYC's windup to its American Music Festival. Among the performers and composers: Elliott Carter, Geroge Perle, Ellen Taaffe Zwilich, Ben Tavera King, Steve Reich, Lois Vierk, Relache, Michael Torke. New School Auditorium, 66 W. 12th St., 1–5 p.m. and 8 p.m.–11 p.m. Free.

KATSURAKO MIKAMI, pianist. Works by Schubert, Debussy, Chopin. Merkin Concert Hall at 8. $10.

ODYSSEY CHAMBER PLAYERS—See 2/15. Tonight, at the Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 8. $9.

STEVE ELSON, saxophonist, in "Solos, Grooves, and Two-Handled Sax." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

AMORPHOUS CONSORT—Chamber music with guitar, with music by Ponce, Falla, Sauguet, Giuliani, and a world premiere by Kupferman. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $1.50, $3.

JAMES R. LAWSON, carillonneur. Presidents' Day program. Riverside Church, the Drive at 122nd St., at noon. Free.

JONATHAN IRVING, pianist. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

VANESSA RUBIN/KEITH COPLAND QUARTET—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

Tuesday, February 17

ORCHESTRA OF ST. LUKE'S, Trevor Pinnock conductor-fortepianist; violinist Elmar Oliveira. Bach's Suite No. 3; Mozart's Violin Concerto No. 3; Haydn's Concerto in D; Stravinsky's *Pulcinella* Suite. Carnegie Hall at 8. $11–$17.50.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; guitarist Eliot Fisk, mezzo-soprano Victoria Livengood. "Viva Espana": Vivaldi's Lute Concerto in D; Halffter's Guitar Concerto; Falla's *El Amor Brujo*; Stravinsky's Concerto "Dumbarton Oaks." Town Hall at 8. $10–$17.

NEW YORK PHILHARMONIC—See 2/12. Tonight, 7:30.

SYLVAN WIND QUINTET—Works by Gebauer, Hindemith, Schmid, Henze. Weill Recital Hall at Carnegie Hall, at 8. $8.

ROBERT SILVERMAN, pianist. Works by Mozart, Brahms, Hetu (U.S. premiere), Chopin. Merkin Concert Hall at 8. $10.

STEVE ELSON—See 2/16.

GUILD OF COMPOSERS CHAMBER ENSEMBLE, Jacques-Louis Monod conductor, with soloists. Zemlinsky, Gideon, Berger, Hobson, Beykan, Ortiz. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

LAURA KARPMAN, BRIGHT SHENG, MICHAEL TORKE—Salute to young composers. Music at the Crossroads: An American Sampler. Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

MARCELLA CALABI, soprano/**ALFRED RIZZO,** pianist. Songs by Schumann, Debusssy, Rorem, Satie, Hundley, Hindemith, others. Trinity Church, Broadway and Wall St., at 12:45. Free.

RACHMANINOFF PIANO CONCERTI, performed by Juilliard students of Oxana Yablonskaya. Paul Hall, 144 W. 66th St., at 6. Free.

CLAUDIA MOORE, singer, with a jazz quartet. Citicorp Center, Lexington Ave. and 53rd St., at 5:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 2/10 at 8: Mozart's *La Clemenza di Tito,* Levine conducting; Vaness, Troyanos, Rendall, Hong, Montague, Robbins, Ross. 2/11 at 7:30: Wagner's *Tannhauser*, Levine conducting; Rysanek, Gilmore, Johns, Hagegard, Macurdy. 2/12 at 8: Bizet's *Carmen*, Levine conducting; Baltsa, Mitchell, Carreras, Ramey. 2/13 at 7:30: Strauss's *Der Rosenkavalier*, Tate conducting; Fassbaender, Soderstrom, Hendricks, Gulyas, Hornik, Korn. 2/14 at 2: *La Clemenza di Tito*; same as 2/10 (broadcast, WQXR). 2/14 at 8: Massenet's *Manon*, Rosenthal conducting; Malfitano, Shicoff, Senechal. 2/16 at 8: *Carmen*; same as 2/12.

Other

FAUST, by Gounod. Staged production by Lyritas, Donald Meyers director. Trinity School, 101 W. 91st St. 2/15, 26 at at 8. $10.

THE MARRIAGE OF FIGARO, by Mozart. Performed in English by the Brooklyn Conservatory of Music Opera Department. 58 Seventh Ave., Park Slope (718-499-8745). 2/14, 20, 21 at 8. $6.

"XCERPTS"—Arias and highlights from Anthony Davis's *X, the Life and Times of Malcolm X.* With Mr. Davis and the ensemble Episteme. Davis Hall, CCNY, Convent Ave. and W. 134th St. (690-6900). 2/15 at 3. $20 (benefit tickets, $50).

NEW CHAMBER OPERAS—An evening of premieres by the Brooklyn College Contemporary Opera Ensemble, conducted by William Boswell: Thomas Cain's *The Lesson*; James Legg and Sandra Russell's *The Informer*; Tania Leon's *I Got Ovah.* Whitman Hall Workshop Theater, Flatbush and Nostrand Aves. (718-434-1900). 2/13, 14 at 8; 2/15 at 2. $5.

"OPERATIC VALENTINES"—Singers of Il Piccolo Teatro dell'Opera in arias and duets with love as the theme. Brooklyn Botanic Garden auditorium, 1000 Washington Ave. (718-622-4433). 2/15 at 3. $2.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22. Tickets, $5–$40. 2/11 at 8: *Prodigal Son, Moves, The Four Seasons.* 2/12, 14, 17 at 8: *Coppelia.* 2/13 at 8: *Prodigal Son, Piccolo Balletto, Sonatine, Fanfare.* 2/14 at 2: *Sinfonia Mistica, Moves, Stravinsky Violin Concerto.* 2/15 at 1: *Mozartiana, Moves, The Four Seasons.* 2/15 at 7: *Suite From "L'Histoire du Soldat," Piccolo Balletto, Sonatine, The Four Seasons.*

Twyla Tharp Dance

BROOKLYN ACADEMY OF MUSIC—Through 3/1. Tickets: Fri., Sat. evenings and Sun. matinees, $15–$30; others, $10–$25. *Baker's Dozen, In the Upper Room:* 2/10, 13, 18, 19, at 8; 2/14 at 2. *As Time Goes By, The Catherine Wheel III,* with composer David Byrne: 2/14 at 8; 2/15 at 2. *Ballare* (premiere), to music by Mozart; *Fugue; Nine Sinatra Songs:* 2/11, 12, 17, 20 at 8. 30 Lafayette Ave. (718-636-4100).

Pilobolus

JOYCE THEATER—Through 2/22. Tickets, $25. 2/11, 13, 18, 19, 21 at 8: *Bonsai, Solo From the Empty Suitor, Nonce, What Grows in Huygen's Window, Pseudopodia, Land's Edge.* 2/14 at 8; 2/15, 21 at 2: *Monkshood's Farewell, Televisitation, Ocellus, Can't Get Started, Carmina Burana Side Two.* 2/10, 12, 17, 20 at 8; 2/15 at 7:30; 2/22 at 2: *Ciona, Lure* (premiere), *Walklyndon, Return to Maria La Baja, Day Two.*

Other

AGLAIA DANCE PRODUCTIONS—Winter Showcase. Work by Childers, Olivier, Powell, Choreo Inc., Heifetz, Livni: 2/12, 13 at 8. Work by Helstroffer, Brown, Cochran, Gamble, Bmuse Dance Theatre: 2/14, 15 at 8. Middle Collegiate Church, 50 E. 7th St. (228-8108). $6.

CHARLES MOULTON—The new "Tapnology," a suite using amplified tap shoes. Schonberg Theater, 219 W. 19th St. (924-0077). 2/13, 14 at 11 p.m. $7.

DONALD BYRD/THE GROUP—*The Rehearsal,* "a postmodern collage of late 20th-century culture." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/12–14 at 8; 2/15 at 3. $8.

ED HENRY/PETER PUCCI—New dances. St. Mark's Church, Second Ave. and 10th St. (924-0077). 2/12, 13, 14, 15 at 8. $7.

JENNIFER SALK—Premiere of "Hips That Go Bump . . . ," a collaboration with composer Andy Reinhardt; also others. Elizabeth Irwin High School, 40 Charlton St. (580-1585). 2/12, 13, 14 at 8. $5.

MARGARET HOEFFEL/KATIE McCARTHY—Their own works in a shared evening. St. Mark's Church, Second Ave. and 10th St. (674-8112). 2/14, 15 at 8:30. $6.

OUT OF THE BLUE—"Six Startling Views": Brenner, Kaminsky, Lasansky, Quinn and O'Connor, West, Stafford. Emanu-El Midtown Y, 344 E. 14th St. (674-7200), 2/14, 15 at 8. $7.

SALLY SILVERS/BRUCE ANDREWS (a.k.a. BARKING)'S *Don't Tread on Me While We Tread on You.* P.S. 122, 150 First Ave. (477-5288). 2/13–15 at 9. $8.

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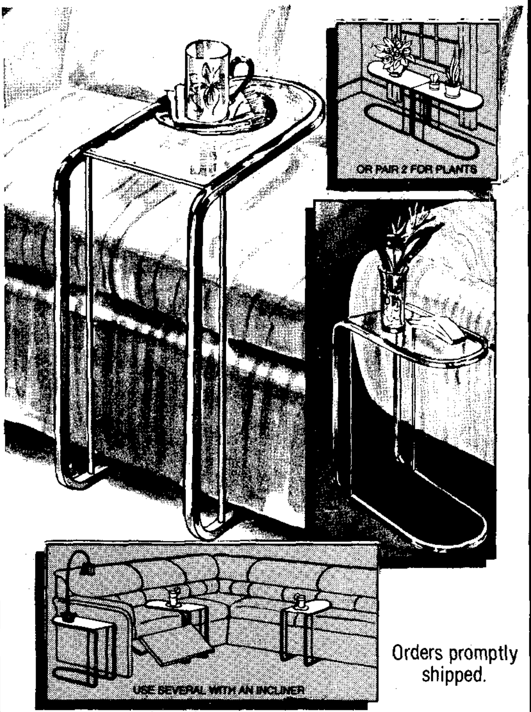
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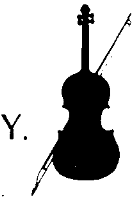

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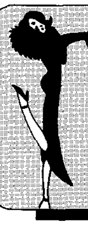

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: *chicken salad with sesame noodles, roasted fish,* tortellini with porcini cream. Res. sug. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th-81st Sts.,** 874-1377. **(I-M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.-Fri. noon-3:30. Br. Sat.--Sun. noon-3:30. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. Thurs.-Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. 5-11. **(M-E)** **AE.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.-8lb. lobsters. Res. sug. L Mon.-Fri. 11:30-5. Buffet Br Sat.-Sun. 11:30-4. D daily 5-11. Private parties for 10-400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.-10 p.m. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter *sauce, salmon fillet with three caviars in lemon* butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

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HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.-Sun. noon-4. D daily 5:30-midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.--Fri. 5-10. Private parties for 200. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas *from wood-burning oven.* Res. sug. L Mon.-Sat. 11:30-5. Br Sun. noon-3. D Mon.-Sat. 5-11:30, Sun. 3-11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon-11. **(I)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.-Fri. 11:30-3. D daily 3-11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11:30. Ent. Tues.-Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res.. nec. D only Tues.-Sat. 7-midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

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S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: filet of veal in wine & mustard sauce, cappelini with lobster, medallions of lamb with peppercorns. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-11:30, Sat. to midnight. Pianist Fri.-Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St., 255-9191. Casual. W. Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas & rum. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–noon. Br Sat.–Sun. 9:30–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th & 6th Sts., 529-7990. Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken Zinno, veal paillard, penne with vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I-M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thurs. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. American. Spcls: lobster, leek & artichoke salad with white truffle vinaigrette, roast goose fish & deep fried cabbage, calf's liver with mustard sauce & pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:**

753-6387. Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese/Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE CASUAL QUILTED GIRAFFE—55th & Madison at the AT & T Arcade, 593-1221. Casual. American cafe. Spcls: duck meatballs & mashed potatoes, snails with blackbeans & garlic, double cut veal chop, hot fudge sundies. Res. sug. Open Mon.–Sat. 11:30 a.m.—midnight. **(M)** **AE.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

THE GATHERING—3 E. 48th St., 753-6440. Dress opt. American. Spcls: grilled swordfish, aged prime steak, veal chop. Res. sug. L Mon.–Fri. 11:30–3. D Mon.—Sat. 5–10. Violinist Tues.–Sat. Closed Sun. **(M)** **AE, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St., 355-1200. Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KENNY'S—565 Lexington Ave., at 50th St., 355-0666. Casual. American. Spcls: steak, lobster, tortellini with tomato & basil sauce. Res. nec. L daily 11:30–3. D daily 5–midnight. Pianist Mon.–Sat. from 6. Private parties for 125. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11:30. Complete pre-theater D 5:30–7. **(M)** **AE, DC.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TOSCANA—246 E. 54th St., 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Private parties for 20–170. Discount P after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Discount parking after 5:30. Closed Sun. **(M)** **AE, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Sat. 11:30–10:30 p.m., Sun. 5–10:30. **(M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. 4–midnight. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tues.–Thurs. 5:30–10, Fri.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L

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REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de *menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco* dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. *Jacket required for D only.* Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.--Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE CHARDONNAY—414 E. 73rd St., 772-9191. Casual. American. Spcls: New England lobster in lemon, ginger butter with wild mushrooms, hot tuna nicoise, radiatore pasta with plum tomato sauce & three mushrooms. Res. sug. D daily 6–11:30. Br Sun. noon–3. Private parties for 20. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.—Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

REMBRANDT'S—413 E. 71st St., 517-8365. Casual. American/Continental. Spcls: chicken cutlet marsala, London broil with mushroom sauce, calf's liver with onions & bacon. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–11. Private parties for 25. Closed Sun.**(I)** **AE, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. L Tues.–Sat. noon–3. Br Sun. 11:45–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res.

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CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: braised game hen with tarragon & wild mushrooms, broiled free-range chicken, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: white salad, wild mushroom & lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke & scallops. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St., 496-9240. Casual. Regional Mexican. Res. sug. Open daily for D 5–midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. *Br Sat. 11:30–3, Sun. to 3:30. D* Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3 p.m. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

SPECIAL DAYS call for special celebrations, and this year's observance of Washington's and Lincoln's birthdays falls on Mon., 2/16, meaning no mail, holidays for some, and some appropriate calendar notes: At **Federal Hall National Memorial,** at 26 Wall St. and site of Washington's inauguration, a day-long salute, beginning with films at 10:30 a.m. and every half hour to 4 p.m.; kids' films at 11 and 2. Balladeer Linda Russell sings 18th-century American music at intervals all day, and at noon she'll sing and tell tales for youngsters. Tours of the site by Park Service Rangers at 1, 2, and 3, and a slide show about Washington in New York at 12:30, 1:30, and 2:30 . . . A reminder, too, that **Fraunces Tavern Museum,** nearby at 54 Pearl St., where Washington said farewell to his officers and men, is a dandy spot for a holiday visit. And the museum-restaurant is also saluting **Black History Month** 2/12 at 12:30, with a talk by Professor James O. Horton, "Weevils in the Wheat: Free Blacks and the Constitution," a look back at post-Revolution black history; free with museum admission . . . And, for another special on the calendar: the annual **Valentine's Day sale at the Brooklyn Botanic Garden,** 1000 Washington Ave., 2/12–14, to 4:30 each day. Flowers, heart-shaped containers, floral jewelry, potpourri, plants, cards, wrapping papers, seedlings, and more . . . The **Jewish New Year of Trees** is yet another seasonal highlight; note a pair of salutes: The National Council of Jewish Women New York Section, at 9 E. 69th St., invites us to share in Tu b'Shevat, a festive day of seasonal fruits, wines, nuts, stories, and songs. Date is 2/11 at 6; $8 for non-members (535-5900, ext. 16). Same day, 1–2 p.m., in Rubin Lounge, Yeshiva University, 2501 Amsterdam Ave. and W. 185th St.: a "lunchbox special," with sampling of fruits and juices and a slide-lecture by Yaakov Reshef on Israel's unique trees and plants; $1.50, and take your own lunch (960-9350).

LET THEM ENTERTAIN YOU—It seems the sword dance is not just a Scottish tradition. Half Moon Sword, a local group that knows about such things, is hosting the second annual **Festival of English Sword Dances,** with groups from Maine, Connecticut, Boston—even Minneapolis—converging here to do their thing at various sites about town (not all in any one place). It all begins 2/14 at 9:30 a.m.–11, at Penn Station's L.I.R.R. area; at noon, Jefferson Market Library, Sixth Ave. and 10th St.; 1, 3, at Central Park's Dairy, mid-park at 64th St.; 1:30 and 3:30 at the American Museum of Natural History Kaufmann Theater; at 3, Donnell Library Center, 20 W. 53rd St.; at 4:30, Harkness Atrium, Broadway and 62nd St. On Sun., 2/15: 12:30–2, S.I. Ferry terminal and on board; at 3, Manhattan Brewery, Broome and Thompson Sts. All free, and you'll see longsword and rapper dances, along with mummer's plays, all to live music . . . **He-Man and She-Ra and the Masters of the Universe** is a title that needs no more explanation for devotees of whatever age and persuasion. This cartoon-come-to-life is a **Radio City Music Hall** offering, 2/12–22, and you can see good conquer evil (it will, won't it?) 2/12 at 7:30; 2/13, 14, 16, 21 at 11 a.m. and 2:30; 2/15, 22 at 1 and 4:30; 2/18, 19 at 11 a.m.; 2/20 at 2:30. $10, $12.50 (757-3100).

CALENDAR REMINDERS—A party with performers and guest stars will benefit **Covenant House,** the crisis center that is always there to help children and young people under 21 who are abused, lost, homeless. **Open Your Heart,** 2/12 at 7, will be at the club 4D on W. 55th St. and you'll be entertained by *Saturday Night Live's* Franken & Davis, the Reckless Sleepers (a debut for the group), and M.C. Dave Herman of WNEW. Cash bar, a buffet, and more. $50; at door, $75 (620-3122) . . . Don't forget—the **top dogs of every breed the Westminster Kennel Club** has given the nod to are at Madison Square Garden 2/9 and 10 for the club's 111th consecutive best-of-show competition. Breed judging starts around 9 a.m. each day; the Mon. program is the benching and judging of the Working, Terrier, Non-Sporting, and Herding groups, and the Tue. schedule puts the Sporting, Hound, and Toy delegates on view. The Best in Show judging comes up about 11 p.m. on Tue. Admission each day $12.50, children $6.

WORDS AND VOICES—More programs of short-story readings: **Writer Nights** brings together "established and emerging" authors reading their own works, at Lincoln Center's Mitzi E. Newhouse Theater. 2/16: Jamaica Kincaid, Jay McInerney, Ariel Dorfman, Mary Hood; 2/23: Sue Miller, Robert Stone, Ethan Canin, Don Linder; 3/2: Joyce Carol Oates, Josef Skvorecky, Terry McMillan, Marc Richard. All at 8; $8 (475-5707) . . . **The Oral Tradition,** Jewish stories for adults, continues at the 92nd Street Y (427-6000), 2/12 with Gerald Fierst and "Magic, Mystics, and Pioneers," and Peninnah Schram appears 2/26, in "Yiddish Tales: Mostly English"; March programs, too. $6 . . . **The Structural Riches in Wagner's "Ring,"** a symposium by the Wagner Society, is set for 2/15 at 2:30, at the Women's National Republican Club, 3 W. 51st St. Edward Downes, Robert Bailey, Gunter Kossodo, Gregory Sandow make up the panel of speakers; $5 (749-4561) . . . A floral note in mid-winter: the **Horticultural Society of New York** (757-0915) hosts a one-session workshop on **Orchid Growing,** 2/11, 6:30–9 p.m. You can take home both a plant and a seedling; $30.

TOURS

TIMES SQUARE—A "We Love New York" walk around Times Square, with Adventure on a Shoestring (265-2663). 2/14 at noon, meet on the N.W. corner of Broadway and 47th St. $5.

TOURS WITH ALLEY POND ENVIRONMENTAL CENTER—2/14 at 11 a.m., the Jamaica Bay Wildlife refuge; $3; pre-register: 718-229-4000. At the Center, 2/14 at 8 a.m., a bird walk; 228-06 Northern Blvd.; $2.

THE PARK'S BARE BONES—A walk with landscape architect Patricia O'Donnell, hosted by the Prospect Park Environmental Center (718-788-8500). 2/14 at 1, from the Picnic House, P.P.W. and 3rd St (by car) or 5th St. (on foot). $2, children $1.

CENTRAL PARK—2/15 at 2, meet at the Dairy, 65th St. west of the Zoo, for a tour of "Romantic Central Park" and its historic settings. Free (772-0210).

EAST RIVER, from South St. to Harlem, with the Shorewalkers of New York (785-8115). 2/15 at 10 a.m., meet at South St. and Fulton St. $3 contribution.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also city walks: 2/15, a Central Park geological walk that ends at the American Museum of Natural History. Meet at 11 a.m. at N.W. corner of Fifth Ave. and 66th St. $1 (877-0845, mornings).

SPORTS

TRACK—1987 Vitalis/U.S. Olympic Invitational (Byrne Meadowlands Arena, East Rutherford, N.J.; 201-460-4370): 2/14 at 6 p.m.: Carl Lewis, Evelyn Ashford, Marcus O'Sullivan, and other international track-and-field stars in this annual meet, which benefits the U.S. Olympic Committee. $15, $18, and $22.

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 2/11 at 7:30 vs. Milwaukee; 2/14 at 7:30 vs. Chicago; 2/16 at 7:30 vs. Philadelphia. $8–$20.

HARLEM GLOBETROTTERS—(Madison Square Garden Arena; 564-4400): 2/14 at 2 p.m.: See the world-renowned basketball comedians, featuring new female star Lynette Woodard. $8, $10.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 2/15 at 8:30 vs. Pittsburgh; 2/17 at 7:30 vs. Detroit. $9–$22 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 2/14 at 7:05 vs. Buffalo; 2/17 at 8:05 vs. Philadelphia. $16–$26.

STEPS—Bob Preston Memorial Run: 2/14 at 10 a.m. (men) and 10:15 a.m. (women): Over 1,500 runners of all ages and paces are expected to compete in this 5-mile race through Central Park, sponsored by the N.Y. Road Runners Club. Begins and ends at 90th Street and Fifth Ave. NYRRC members, $7; non-members, $10. Call 860-4455.

CHILDREN

MUPPET BABIES LIVE! at (Madison Square Garden Felt Forum; 564-4400): See Kermit, Piggy, Fozzie Bear, and the rest, "as they were," in a new musical. 2/13, 2/16, 2/18–2/20 at 11 a.m. and 2:30 p.m.; 2/14, 2/21, and 2/28 at 11 a.m., 2:30 p.m., and 7:30 p.m.; 2/15, 2/22, and 3/1 at 1 p.m. and 4:30 p.m.; 2/27 at 2:30 p.m. and 7:30 p.m. $8, $9.50.

LA TROUPE CIRCUS at the 92nd Street Y (1395 Lexington Ave.; 996-1100). 2/15 at 1 and 3: Theatre and circus acrobatics set to original music. $7.

WHO WAS GEORGE WASHINGTON? At the Cathedral of St. John the Divine (1047 Amsterdam Ave. at 112th St.; 662-2133). 2/16 at 2:30 p.m.: Learn about America's first president from actors and musicians. Free.

RAINBOW WEEK—Find out all about rainbows, at the New York Hall of Science, 47-01 111th St. in Flushing Meadows–Corona Park, Queens (718-699-0675).. 2/12–22, hands-on workshops, lectures, films, exhibits on the theme, with special projects for pre-schoolers and grade-school ages. Daily, 10–5; $1.50 under 17 and seniors; adults, $2.50.

SWEET LAND OF LIBERTY at the Penny Bridge Playhouse (Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn; 718-858-9152). A musical about Ellis Island set in the early 1900s. 2/10–2/12 and 2/17–2/19 at 10:30 a.m. and 1 p.m.; 2/13 and 2/20 at 10:30 a.m.; 2/14 and 2/16 at 2 p.m. $4.

FELL OFF THE TRUCK—WHAT LUCK! The Paper Bag Players, at Symphony Space (Broadway at 95th St.; 864-5400). Sat. and Sun. at 2 p.m. through 3/1. $9.

THE WIZARD OF OZ by the Puppetworks at Old First Church (729 Carroll St. at Seventh Ave., Brooklyn; 718-834-1828). Every Sun. at 2 p.m. through 2/22. $3.75. Special performance 2/16 (Presidents' Day) at 2 p.m.

ANDROCLES AND THE LION at Hartley House Theatre (413 W. 46th St.; 666-1716). Sat. at 1 and 3:30 through 3/21 and Sun. 3/8–3/22 at 3:30: A musical. Adults, $5; children, $4 (reservations recommended).

RING AROUND THE RAINBOW by the Shadow Box Theatre at P.S. 95 (345 Van Sicklen St., Brooklyn; 724-0677). 2/10–2/12 at 10:15 a.m.: Children can learn about "crack" prevention through puppets. $2.50.

AFRICAN DRUM by the Shadow Box Theatre at American Museum of Natural History (79th St. at Central Park West), 2/9 and 2/23 at 10:30 a.m. and 12:30 p.m; also at P.S. 76 (220 W. 121st St.), 2/10, 2/12, 2/17–2/20, 2/24, and 2/26–2/27 at 10:30 a.m.; 2/11 and 2/25 at 10:30 a.m. and 12:30 p.m.: A program that promotes cross-cultural sharing and understanding. $2.50. Call 724-0677 for reservations.

THE NIGHTINGALE by the Open Eye at Theatre 3041 (3041 Broadway at 120th St.; 769-4142). 2/13 at 7:30 p.m. and 2/14 at 2 p.m.: The Hans Christian Andersen fairy tale set to music. $6; also 2/14 at 7:30 p.m. and 2/15, at 3 p.m., at Henry Lindenbaum Jewish Center (270 W. 89th St.; 769-4142). $6.

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COMEDY FOR KIDS—PART II by Ten Ten Players at Park Avenue Christian Church (1010 Park Ave. at 85th St.; 879-7669). 2/14 at 11 a.m.: Comedy sketches. $6.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—2/14 at 1:30: *The Robbo One Square Circus* by Puppets Unlimited. $3.

RIGHT IN YOUR OWN BACK YARD, a musical, dealing with the environment, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 2/14 and 2/21 at 1; 2/15 and 2/22 at 12:30. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 2/14 and 2/15 at 11 and 1: *The Frog Prince*, by Paul Vincent Davis. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/28. $3.50 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Steve Johnson and Imam, every Sat. at 2. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 2/15 at 1: *Cinderella;* at 2:30: *Pinocchio.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. $5. . . *The Beat Is With You,* an original rock musical, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6. . . . *Alfred the Dragon Is Here Again* at **New Media Repertory Co.,** (St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), Sat. at 3:30 p.m. Adults, $4.50; children $3.50.

CITY OF NEW YORK PARKS AND RECREATION—At **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—Aladdin. Sat., noon and 3 p.m. $2. . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—The Emperor and the Nightingale, about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2. . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/14 at 1: "Feathers in Focus"—Help Skylark Holmes solve the "Mystery of the Zipperless Feathers." Free for ages 5–11 (must reserve).

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 2/12: "Freedom and Abe Lincoln"—Learn about liberty and justice in 19th-century America; at 1:30 and 3: Clay/sculpture workshop; 2/14 and 2/15: "Native American Indian Designs"—Explore designs used by Southwestern American Indian artists in beautiful pottery and basketry; at 1:30 and 3: Clay/music workshop. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 2/14 at 2: "The Harlem Mosaic"—A talk about the people of Harlem from 1900–1986 by Hazel Rodriguez; 2/15 at 1:30 and 3: "Eeyore's Birthday"—The Magpie Puppets present a fantasy featuring Eeyore the Donkey; 2/16 at 1:30 and 3: "Gospel Music According to Frazier"—Gospel singer, L. D. Frazier, shares his music. Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 2/15 at 1 and 3: "People, Faces, and Shoes"—Leona Fein creates sculptures using everyday materials. 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 2/13 at 1 and 3: "The Story of Architecture"—Significant architectural accomplishments will be featured in a special shadow theatre presentation by puppeteer Donald Heller; 2/14 at 1 p.m.: "West African Music"—Kobla Mensa Dente, specialist in West African culture, will present a drum-along session; 2/15 at 1 and 3: "The Music of History"—Kwame Nkrumah will sing songs which tell stories of African history; 2/16 at 1 and 3: "Harpbeat"—Using percussion and a harp, Nydia Mata and Ellen Uryevick, a bilingual duo, will introduce children to melodies of different cultures (must reserve). Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. **Special Hours:** 2/13 and 2/16, 11 a.m.–5 p.m. $2.

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POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 2/11, Nana Simopoulos Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 2/11, Percy Jones; Roll Ons; The Last Generation. 2/16, The Creek. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592.Through 2/15, Paquito d'Rivera Havana/New York Ensemble plus Ray Barretto & his Salsa Jazz Orchestra, Tues.–Sun. at 9 & 11:30, with an extra show on Fri. & Sat. at 1:30 a.m. 2/16, Michael Weiss All Stars. 2/17–22, The Yellowjackets. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 2/11, Buster Poindexter & His Banshees of Blue. 2/12, 13th Annual David Bromberg-Bottom Line Anniversary Celebration. 2/13–15, David Bromberg Big Band. 2/17, Sun Ra & His Alter-Destiny 21st Century Omniverse Arkestra. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Through 2/14, pianist James Williams with Jamil Nasser on bass. 2/15, John Hicks Trio with Mickey Bass and Carter Jefferson. 2/16–21, pianist Steve Kuhn with Ron Carter on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Mon., Le Jazz. Tues., Stanley's Washboard Kings. Wed., the Cajun Hall Jazz Band. Thurs., the Ernie Lumer Sextet. Fri., the Canal Street Dixieland, Jazz and Blues Band. Sat., the Great Atlantic Jazz Band. Music Mon.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Through 2/15, Arthur Prysoc, Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 2/16 at 9 & 11, Bucky and John Pizzarelli, Jr. 2/17–22, Helen Merrill. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. 2/13,20, Irish Ballad night with host Greg Ryan. 2/14, The House Band. 2/21, John Bottomley. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Through 2/15, Gary Burton Group featuring Makoto Ozone. 2/16, Les Paul Trio. 2/17–22, Eddie Daniels featuring Roger Kellaway and Michael Moore with Strings. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. 2/12–15, singer Maureen McGorvern, Thurs. at 8, Fri.–Sat. at 8:30 & 11, Sun. at 3. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Through 2/12, Hal Schaefer. 2/13,14, Stafford James with Marc Cohen. 2/17–21, Armen Donelian. **Upstairs:** 2/13 at 8, The High Heeled Women **in** *It's A Broad, Broad, Broad World,* followed by comedienne Judith Jackson at 10. 2/14 at 8, singer Aleah Long, followed by three cabaret shows with singer Leata Galloway and comedians at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/11–14 from 10–3, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer-pianist Sorrow Astrasa. Sun. 5–10, singer Stan Edwards with Larry Intorella.. Sun. & Mon. 10–3 a.m., singer-pianist Howard Barry with Bill Moring on bass. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 2/11,18, John Pizzarelli Jr. Trio. 2/12,19, Ken Peplowski Trio. 2/13, Frank Underwood. 2/14, Judy Barnett Trio with Andy Tuck on piano and Bill Miller on bass.2/16, Andy Tuck. 2/17, George Ziskind. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Mid-Town jazz. Thurs.–Sat. at 9, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 2/11, Spelvins. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Through 2/14, pianist Fred Hersch with Michael Formanek on bass. 2/15,16, pianist Esther Blue. 2/17–21, pianist James Williams with Rufus Reid on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. *The Best of Spike Jones,* featuring the New York Jazz Repertory Ensemble, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/11, Pamela Pentony. 2/12, Roland Vasquez. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 2/12 at 8:30, Joe Francis. 2/13 at 9, Valentine Ryder; Maryrose Leggio at 11. 2/17 at 8:30, Basilio Golden. **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Tues.–Thurs., singer pianist Rudy Roberson. Mon.,Fri. & Sat., singer David Raleigh. Shows at 7 p.m. AE, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/13, A.P.B., Konk. 2/14, Peter Murphy. 2/15, Ziggy Marley & The Melody Makers with special guest Shinehead. 2/19, Husker Du with special guest Christmas. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 2/15, The Leaders. 2/16, Gil Evans' Orchestra. 2/17–22, Archie Shepp. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Through 2/14, Arlene Smith, (the original lead singer of The Chantels), Tues.–Thurs. at 9 & 11, Fri. & Sat. at 9 & midnight. 2/17–21, The Shirelles. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 2/11, Steppin' Razor. 2/12, Band of Outsiders; Of A Mesh. 2/13,14, Buster Poindexter & The Banshees of Blue. 2/15, The Bullies. 2/16, Yuh Boys; World Famous Blue Jays. 2/17, Funk Philharmonik. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. 2/11,12, Frank Kimbrough. 2/13,14, Lance Hayward alternating with Frank Kimbrough. 2/15–17, Lance Hayward. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Through 2/15, Larry Coryell Quartet with Stanley Cowell, Buster Williams and Billy Hart. 2/16–22, Mel Lewis Big Band Anniversary Concert. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. 2/11–15, Jimmy Owens Plus. 2/16, Improvisational comedy featuring Steve Solis. 2/18–22, Dakota Staton with the Bross Townsend Trio. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Through 2/14, pianist Hilton Ruiz with Major Holley on bass. 2/15, guitarist Gene Bertoncini with Michael Moore on bass. 2/16–21, pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/11, Jump Street; G.C. Dangerous. 2/13, Fat City Band; Mindy J. Band. 2/14, Sun Rhythm Section; Mindy J. Band. 2/15,16, Jorma Kaukonen; Rick Danko. 2/18,19, Marshall Tucker. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8th—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with comedy showcase every Wed.–Thurs. at 9, Fri.–Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Through 2/15, Marty Rackum, Rick Marrota, Mike Egan, Barry Weintraub, Richie Minervini, Danny Curtis, Hiram Kasten, Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 2/11, magician Imam and comedian Terry Day. 2/12, magician Torkova and Terry Day. 2/13, magician Slydini and

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STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Through 2/15, Billy Jaye, Mike Reynolds, Frank Santorelli, Sun.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. 2/17–22, Al Lubel, Gary Lazer, Barry Mitchell. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Singer Michelle Celli and the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado and his quarter. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Videonightclub with the largest video collection in the world, shown on 34 video screens. Open Tues.,Thurs. & Sat. from 10 p.m.–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/11, Duduka Fonseca's Brazilian All-Stars featuring Randy Brecker, Eliane Elias. 2/12, Soul Jahs. 2/13–15, Carnaval Costume Ball. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . .Through 2/14 at 9, Artificial Intelligence. . . 2/13,14,20,21 at 11, Laurie Beechman. . . 2/17–3/7, Yma Sumac, the legendary Sun Virgin, Tues.–Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patrick Quettot, shows nightly at 9 & 11 p.m. . . . John J. Syarez, a versatile pop-rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 2/13 at 10:45, "Sheer Class." 2/14 at 8:45, singer Alice Levine with John Wallowitch; Anne Wereland with John Jacobson on piano at 10:45. **AE, CB, DC, MC, V.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/11,18 at 8, The Outcasts. 2/13 at 10, Lazoo. 2/14 at 8, Joyce Lyons; Frank Mulholland at 11. 2/15 at 7, Sandra Sparrow. 2/16 at 8, Tony Disante. 2/17 at 8, Todd Stockman. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 2/13 at 8, singer Joe Cascio; singer Frank Volpe at 10:30. 2/14 at 8, singer Denie Corbett; Frank Volpe at 10:30. 2/16 at 8, Open-mike showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Michael Feinstein, every Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Jazz-pianist George Shearing, every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St., 421-0900. Pianist Jimmy Roberts plays every Tues.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist-singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

SHERATON RUSSELL—45 Park Ave., at 37th St., 685-7676. **Judge's Chamber:** Through 2/28, jazz-pianist Richard Sussman with Boots Maleson on bass, Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaurant/piano bar with composer/lyricist/pop-jazz singer Ann Hampton Callaway, every Thurs.–Sat. from 9–1 a.m. **Cabaret Room:** Every Fri. & Sat. at 11:30, *Innuendo* .... a satirical musical revue featuring Nancy Johnston, Stephen Joseph and Michael McAssey. AE,MC,V.

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring pianist Al Mantis with singer/guitarist Jon Luks, Tues.–Sat. from 9–1 a.m. Singer/pianist Phyllis Meltzer, Sun. from 7–11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar-restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., Feb. 11

3:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E; **Telemann:** Cto. for 2 Horns, Strings, and Continuo in E-Flat.

WNYC—A brief survey of American opera.

4:00/WQXR-AM/FM—Britten: *Lachrymae* (Reflections on a song of Dowland); **Rameau:** *Pièces de Clavecin:* Quatrième Concert.

5:00/WNCN—Albinoni: Sonata for Strings and Continuo in A, Op. 2, No. 3.

6:00/WNCN—Weber: Concerted Arrangements of Polonaise Brillante in E, Op. 72, "L'Hilarité."

7:00/WNCN—Chopin: Cello and Piano Sonata in g.

8:00/WNCN—Debussy: Qt. in g, Op. 10; **Sibelius:** *Four Legends From the Kalevala,* Op. 22, No. 1, "Lemminkäinen and the Maidens of Saari."

WNYC—Carter: String Qt. No. 4.

8:05/WQXR-AM/FM—K. Stamitz: Flute Cto. in D; **Bartok:** Music for Strings, Percussion, and Celesta.

9:00/WNCN—Tchaikovsky: Piano Trio in a, Op. 50; **Geminiani:** Cto. Grosso in b, Op. 4, #2.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Feb. 12

3:00/WNCN—Sibelius: Sym. No. 7 in C, Op. 105; **Viotti:** Cto. for 2 Flutes in A.

WNYC—A tribute to Irving Berlin.

4:00/WQXR-AM/FM—Bax: Clarinet and Piano Sonata; **Mendelssohn:** Capriccio Brillant in b.

5:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Telemann:** Cto. for 3 Horns in D.

6:00/WNCN—Mozart: Sonata for Violin and Piano in D.

7:00/WQXR-AM/FM—Brahms: Cello and Piano Sonata No. 1 in e.

8:00/WNCN—Stravinsky: *Le Chant de Rossignol;* **Beethoven:** Sonata for Violin and Piano No. 4 in a, Op. 23.

WNYC—"Chamber Music at the Y." **Ravel:** String Qt. in F; **Rorem:** *Last Poems of Wallace Stevens;* **Mendelssohn:** Octet in E-Flat, Op. 20.

8:05/WQXR-AM/FM—Sammartini: Cto. in F for Recorder and Strings.

9:00/WNCN—AT&T Presents "Carnegie Hall Tonight." John Rubinstein, host. Marilyn Horne, soprano, Martin Katz, piano. Songs and arias by Alvarez, Handel, Montsalvatge, Nin.

Fri., Feb. 13

3:00/WNCN—Ravel: Valses "nobles et sentimentales"; **Various:** French Chansons of the 16th Cent.

4:00/WQXR-AM/FM—Ravel: *La Valse;* **Handel:** Harp Cto. in B-Flat, Op. 4, No. 1.

5:00/WNCN—Corelli: Sonata for Violin and Continuo in A, Op. 5, No. 6; **Beethoven:** Sym. No. 6 in F, Op. 68, "Pastorale."

6:00/WNCN—Rakov: Sonata for Clarinet and Piano No. 2 in F.

7:00/WQXR-AM/FM—Moscheles: Sonata Concertante in A for Flute and Piano.

8:00/WNCN—Handel: Coronation Anthem No. 3, "My Heart is Inditing"; **J. Strauss Jr.:** *Gypsy Baron:* Ov.

WNYC—"An Evening With Ned Rorem." A special evening hosted by the composer, featuring his songs in recording and live studio performances.

8:05/WQXR-AM/FM—Punto: Horn Cto. No. 5 in F; **Elgar:** "Enigma" Variations.

9:00/WNCN—Brahms: Sym. No. 1 in c, Op. 68; **Liszt:** Berceuse.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Sixten Ehrling, conductor; cellist David Geringas.

Sat., Feb. 14

10:00 a.m./WNCN—Dowland: *All Ye Whom Love or Fortune Hath Be'trayed;* **Barber:** Adagio for Strings, Op. 11.

WNYC—Diamond: *Romeo and Juliet;* **Creston:** Sym. No. 3.

10:04 a.m./WQXR-AM/FM—Handel: Ov. in d; **Mozart:** Sym. No. 40 in g.

11:00 a.m./WNCN—Wagner: *Siegfried Idyll;* **Gassmann:** *L'Amore Artigiano:* Ov.

11:05 a.m./WQXR-AM/FM—Gretry: *La Caravane du Caire:* Chaconne, Minuet, and Tambourin.

12:00/WNCN—Tartini: Sonata for Violin and Continuo in g, "Dodone abbandonata."

12:05/WQXR-AM/FM—Beethoven: Sym. No. 8 in F; **Vaughan Williams:** *The Lark Ascending.*

1:00/WNCN—Granados: *Goyescas* No. 5: "El amor y la muerte."

2:00/WQXR-AM/FM—"The Metropolitan Opera Broadcast." **Mozart:** *La Clemenza di Tito* (Vaness, Troyanos, Rendall/Levine).

5:00/WNCN—Delius: *Songs of Farewell;* **Liszt:** *Années de pèlerinage,* No. 2.

5:05/WQXR-AM/FM—Sibelius: *Karelia:* Ov.; **Chopin:** Ballade No. 3 in A-Flat.

6:00/WNCN—Tcahikovsky: *Romeo and Juliet;* **Rachmaninoff:** "For a life of pain I have given my love," Op. 8, No. 4.

6:05/WQXR-AM/FM—Beethoven: Sym. No. 2 in D; **Delius:** *Summer Evening.*

7:00/WNCN—Tchaikovsky: *Eugene Onegin,* Op. 24: "Tatiana's Letter Scene."

8:00/WNCN—Liszt: *Années de pèlerinage, Deuxieme Année:* "Sonetto 104 del Petrarca"; **Donizetti:** *L'Elisir d'Amore:* Highlights.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor; violinist Joseph Silverstein. **Harris:** Sym. No. 3; **Barber:** Violin Cto.; **Copland:** Sym. No. 3.

9:00/WNCN—"Saturday Night Opera." **Mascagni:** *Cavalleria Rusticana* (Obraztsova, Gall, Domingo, Bruson, La Scala Chorus and Orch.).

Sun., Feb. 15

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Aldo Ciccolini. **Rossini:** "Harmless" Prelude; **Debussy:** Suite *Bergamasque.*

10:00 a.m./WNCN—"Classic Guitar." **Sor:** Variations on the Theme "Marlborough," Op. 28; **Granados:** Spanish Suite, Op. 47.

WNYC—Fine: Notturno for Strings and Harp; **Copland:** Clarinet Cto.

11:00 a.m./WNCN—Haydn: Qt. in C, Op. 9, No. 1.

WNYC—Challoner: *The Old Folks at Home, Grand Paraphrase de Concert;* **MacDowell:** Sonata #4, "The Keltic."

12:05/WQXR-AM/FM—Mahler: Sym. No. 4 in G.

1:00/WNCN—Chicago Symphony Orchestra. Lorin Maazel, conductor. **Berlioz:** *Benvenuto Cellini,* Op. 23: Ov.; **Stravinsky:** Sym. in 3 Movements; **R. Strauss:** Sym. "Domestica."

WNYC—Adams: *Harmonium; Shaker Loops.*

3:00/WNCN—Donizetti: *Lucia di Lammermoor:* "degl'avi miei . . . Fra poco a me ricovero."

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; double bassist Eugene Levinson, violinist Charles Rex, oboist Joseph Robinson. **Haydn:** Oboe Cto. in C; **Hindemith:** Violin Cto.; **Koussevitsky:** Cto. for Double Bass.

5:00/WNCN—Sibelius: *The Tempest:* Suite No. 1; **Britten:** *Young Person's Guide to the Orch.,* Op. 34.

7:00/WNCN—Humperdinck: *Hansel and Gretel:* Ov.; **Rachmaninoff:** *Etudes-Tableaux,* Op. 3: Excerpts.

7:30/WQXR-AM/FM—Mendelssohn: Piano Cto. No. 1 in g.

8:00/WNCN—Haydn: Qt. in G, Op. 76, No. 1; **Gounod:** *Faust:* Ballet Music.

WNYC—"After Eight," with Nancy Shear. Shlomo Mintz is Shear's guest.

8:05/WQXR-AM/FM—"Delta Opera House." **Wagner:** *Lohengrin,* Acts I–II (Kollo, Simowa-Sintow, Nimsgern, Vejzovic, Ridderbusch, Berlin Phil Orch/von Karajan).

9:00/WNCN—Brahms: Piano Qt. in g, Op. 25.

Mon., Feb. 16

3:00/WNCN—Bloch: Cto. Grosso No. 1 for Strings with Piano Obbligato; **Rossini:** *Sins of Old Age:* "Specimen of the Old Regime."

WNYC—"Americathon '87." A live day-long music marathon featuring Pulitzer Prize–winning composers George Perle, Elliot Carter, Ellen Zwillig, and others.

4:00/WQXR-AM/FM—Gershwin: Rhapsody No. 2 for Piano and Orch.; **Vivaldi:** Sonata in g for Lute and Harpsichord.

5:00/WNCN—Adam: *Giselle:* Suite; **A. Marcello:** Cto. for Recorder in d.

WNYC—"Americathon '87."

6:00/WNCN—Liszt: Cto. for Piano No. 2 in A.

7:00/WQXR-AM/FM—Ravel: Qt. in F.

8:05/WQXR-AM/FM—Telemann: Cto. for Oboe d'Amore and Strings in G; **Mozart:** Sym. No. 31 in D, "Paris."

9:00/WNCN—Beethoven: Cto. for Piano #1 in C, Op. 15; **Verdi:** *Luisa Miller:* "Quando le sere al placido."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Sergiu Comissiona, conductor. **Arriaga:** *Los esclavos felices:* Ov.; **Mozart:** Sinfonia concertante in E-Flat; **Schubert:** Sym. No. 5 in B-Flat.

Tue., Feb. 17

3:00/WNCN—Casadesus: Etudes, Op. 28; **Bach:** "Brandenburg" Cto. No. 5 in D.

WNYC—Riegger: String Qt.; **Kaylin:** *Search for Tonality.*

4:00/WQXR-AM/FM—Dvorák: *Miniatures;* **Hebden:** Cto. No. 4 in E-Flat.

5:00/WNCN—Nielsen: Praeludium and Presto for Violin Solo, Op. 52.

6:00/WNCN—Wassenaer: Cto. Armonico in G; **Dvorák:** "Carnival" Ov., Op. 92.

7:00/WQXR-AM/FM—Schumann: Piano Trio No. 2 in F.

8:00/WNCN—"WNCN Live." Waverly Consort.

WNYC—St. Paul Chamber Orchestra. Pinchas Zukerman, conductor. **Picker:** *The Encantadas* (world premiere, revised version); **Fauré:** *Pelléas et Mélisande.*

8:05/WQXR-AM/FM—Brahms: Variations on a Theme of Haydn.

9:00/WNCN—Mozart: Missa longa in C; **Griffes:** Sonata for Piano in F.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Esa-Pekka Salonen, conductor; pianist Emanuel Ax. **Haydn:** Sym. No. 99 in E-Flat; **Tippett:** Piano Cto.; **Sibelius:** Sym. No. 5 in E-Flat.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, February 11–13 and 16–17

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00 a.m.
2 *Today's Business*
4 *Today in New York*
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*

6:30 a.m.
2 4 News
5 *Centurions*
9 *700 Club*
11 *Mask*
H Thu.: *The Survival Series*
Fri.: *Family of Strangers* (cc)
Mon.: *In Search of the Wow Wow*
M Wed.: **Movie:** *Superman*
Thu.: **Movie:** *Thomasine and Bushrod*
Mon.: **Movie:** *Ladyhawke*
S Wed.: *Henry Winkler Meets William Shakespeare* (cc)
Thu.: **Movie:** *Young King Arthur*
Fri.: **Movie:** *Mommie Dearest*
Tue.: **Movie:** *Daffy Duck's Movie*

6:45 a.m.
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America* (cc)
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed., Tue.: *The Blunder's Show*
M Fri.: **Movie:** *Street Hero*
Tue.: **Movie:** *High Anxiety*
S Mon.: *Robin Hood:* "The Time of the Wolf"

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Hooked on Aerobics*
H *Fraggle Rock*

8:00 a.m.
5 *The Flintstones*
11 *Galaxy Rangers*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Dreamchild*
Thu.: **Movie:** *Morons From Outer Space*
Fri.: **Movie:** *Raintree County*
Mon.: **Movie:** *Funny Lady*
Tue.: **Movie:** *Better Off Dead*
S Wed.: *The Valentine's Day That Almost Wasn't*
Tue.: **Movie:** *The Best of Times*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Thu.: **Movie:** *The Charge at Feather River*
Mon.: **Movie:** *Johnny Dangerously*
Tue.: **Movie:** *Yankee Doodle Dandy*
S Wed.: **Movie:** *Aladdin and His Magic Lamp*
Thu.: *The Golden Honeymoon*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Wed.: **Movie:** *Real Genius*
Fri.: **Movie:** *The Music Man*
S Fri.: *The Jilting of Granny Weatherall*
Mon.: *The Almost Royal Family*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *F-Troop* (except Fri.)
Fri.: *Keys to Success*
31 *Body Electric*
H Wed.: *The Talk Show*
Thu.: **Movie:** *Funny Lady*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Falcon Crest*
31 *International Television*
H Wed.: **Movie:** *The Best of Times*
Tue.: *The Talk Show*
M Mon.: **Movie:** *Superman*
S Wed.: **Movie:** *Ride, Vaquero*
Thu.: **Movie:** *Come Fill the Cup*
Fri., Tue.: **Movie:** *Torch Song*
Mon.: **Movie:** *Beyond the Forest*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
H Mon.: **Movie:** *Maxie*
Tue.: **Movie:** *Control*
M Thu.: **Movie:** *City Lights*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Value Television*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Best Talk in Town*
31 *International Television*
H Fri.: **Movie:** *The Truth About Alex* (cc)
M Wed.: **Movie:** *Big Wednesday*
Tue.: **Movie:** *Looker*

11:30 a.m.
4 *Scrabble*
7 *Webster*
9 *I Dream of Jeannie*
11 *Good Times* (except, Thu., Mon.)
Thu., Mon.: *Keys to Success*
M Fri.: **Movie:** *Obsession*
S Wed.: **Movie:** *Just the Way You Are*
Fri.: **Movie:** *The Best of Times*
Tue.: **Movie:** *The River*

12 NOON
2 9 News
4 *Super Password*
5 *Made in New York*
7 *Ryan's Hope*
11 *Sanford and Son*
31 *The Duchess of Duke Street*
H Wed.: **Movie:** *Better Off Dead*
Thu.: **Movie:** *The Oklahoma City Dolls* (cc)
Fri.: **Movie:** *Chariots of Fire*
Tue.: **Movie:** *The Best of Times*
M Thu.: **Movie:** *Trancers*
S Thu.: **Movie:** *The River*
Mon.: **Movie:** *Falling in Love*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Wed.: **Movie:** *A Bridge Too Far* (1977). Part II. James Caan, Michael Caine, Robert Redford. (Part I, Tue., 2/10 at 12:30)
Thu.: **Movie:** *Nevada Smith* (1966). Steve McQueen.
Fri.: **Movie:** *Nightkill* (1980). Jaclyn Smith.
Mon.: **Movie:** *Gorgo* (1961). Bill Travers.
Tue.: **Movie:** *Divorce of Lady X* (1938). Merle Oberon.
H Mon.: *Rocco's Star*
M Mon.: **Movie:** Bad Medicine
Tue.: **Movie:** *The Zoo Gang*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 **Movie:** *Rich Man, Poor Man, Book II* (1976). Parts III–XII. Peter Strauss.
31 *War and Peace* (except Thu., Tue.)
Thu.: *In Remembrance of Martin*
Tue.: *Anna Karenina*
H Mon.: **Movie:** *A Flash of Green*
M Wed.: **Movie:** *Rappin'*

1:05
S Wed.: *The Almost Royal Family*

1:30
2 *As the World Turns*
M Thu.: **Movie:** *The Story of Will Rogers*
Fri.: **Movie:** *Jim Thorpe—All American*
S Fri.: **Movie:** *Mommie Dearest*

2:00
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
31 *The Pallisers*
H Wed.: **Movie:** *Just the Way You Are*
Thu.: **Movie:** *Threshold*
Fri.: **Movie:** *Casey's Shadow*
Tue.: **Movie:** *Body Rock*
S Wed.: **Movie:** *Duchess of Idaho*
Mon.: *The Velveteen Rabbit*
Tue.: **Movie:** *Cloud Waltzing*

2:30
2 *Capitol*
5 *The Jetsons*
11 *Superfriends* (except Thu.)
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri., Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking:* "Italian by Microwave"
M Wed.: **Movie:** *High Anxiety*
Mon.: **Movie:** *My Science Project*
Tue.: **Movie:** *Moving Violations*
S Thu.: **Movie:** *Love Is Better Than Ever*
Mon.: **Movie:** *Ride, Vaquero*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Vegas*
11 *Smurfs*
13 Wed.: *The Woodright's Shop*
Thu.: *Hometime*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *A House for All Seasons*
21 *Lilias, Yoga, and You*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins Family*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
H Mon.: **Movie:** *The Pursuit of D. B. Cooper*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
M Thu.: **Movie:** *The Fox*
Fri.: **Movie:** *Remo Williams: The Adventure Begins . . .*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show*
9 *Police Woman*
11 *G.I. Joe*
21 *Mister Rogers' Neighborhood*
H Wed.: **Movie:** *Ups and Downs*
Thu., Tue.: *The Survival Series*
Fri.: *The Velveteen Rabbit*
M Wed.: **Movie:** *Out of Africa*
Tue.: **Movie:** *Thomasine and Bushrod*
S Wed.: **Movie:** *Aladdin and His Magical Lamp*
Thu.: **Movie:** *Young King Arthur*
Fri.: *The Jilting of Granny Weatherall*
Mon.: *Jennifer's Journey,* Part 7
Tue.: **Movie:** *Daffy Duck's Movie*

4:30
2 *Superior Court*
5 *Thundercats*
11 *The Transformers*
13 *Mister Rogers' Neighborhood*
21 *Square One TV*
31 Wed.: *Discover*
Thu.: *Heritage: Civilization and the Jews*
Fri.: *Planet Earth*
Mon.: *In the Face of Terrorism*
Tue.: *Moments in Time*
H Fri.: *Not Necessarily the News*
M Mon.: **Movie:** *Ladyhawke*
S Mon.: **Movie:** *Aladdin and His Magic Lamp*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Fame*
13 *Square One Television*
21 *Sesame Street*
H Thu.: *Rocco's Star*
Fri.: **Movie:** *Out of Africa*
Mon.: **Movie:** *The Man With One Red Shoe*
Tue.: **Movie:** *Just the Way You Are*

S Fri.: *The Special Magic of Herself the Elf*

5:30
2 News
5 *Facts of Life*

13 *3-2-1 Contact*
31 Wed.: *Criminal Justice With Dean Ed Spingarn*
Thu.: *Black Viewpoint*
Fri.: *Albany Tonight*
Mon.: *Insight With Earl Weber*
Tue.: *Beyond the Headlines With Sherry Dean*

H Thu.: **Movie:** *Body Rock*
M Thu.: **Movie:** *Friendships, Secrets, and Lies*
Fri.: **Movie:** *Yankee Doodle Dandy*
S Wed.: *The Valentine's Day That Almost Wasn't*
Thu.: *Jennifer's Journey*
Fri.: *The Concert Stages of Europe*
Tue.: **Movie:** *Dusty*

5:45
31 *News From City Hall*

Weeknights, February 11–13 and 16–17

WED., FEB. 11

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Roller Boogie*
S *Henry Winkler Meets William Shakespeare*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Body Watch:* "The Savvy Patient." Examines the doctor-patient relationship and offers suggestions on how to communicate with physicians.
21 *Nightly Business Report*
M *Crazy About the Movies*
S **Movie:** *Just the Way You Are*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight:* Academy Award nominations
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Grebes"
M **Movie:** *Superman*

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *Helter Skelter* (1976). Part II. (Part I, Tue., 2/10 at 8)
7 *Perfect Strangers* (cc)
9 News
11 **Movie:** *Deliverance* (1972). Burt Reynolds. A camping trip turns into a nightmare for four men; Reynolds at his best!
21 *National Geographic:* "In the Shadow of Vesuvius"
31 *Cradle in the Wind.* Explores religion in the Soviet Union.
H **Movie:** *Uphill All the Way*
N **Movie:** *MacArthur's Children*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Metroline:* "Sane Asylums"

9:00
2 *Magnum, P.I.*
4 *Gimme a Break*
7 *Dynasty*
9 **Movie:** *Death Wish II* (1982). Charles Bronson, Jill Ireland. A vigilante goes to L.A. seeking revenge.
13 *National Geographic:* "In the Shadow of Vesuvius." Follows excavations of ancient Herculaneum to discover what happened during the eruption of Mount Vesuvius in 79 A.D.
21 **Movie:** *Eyes on the Prize* (1986)
31 *First City*
S **Movie:** *The Delta Force*

9:30
4 *The Tortellis*
H *The Talk Show*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
13 *Black Champions:* "Who Will Wear the Crown?" Chronicles the achievements of black athletes throughout the 20th century.
21 *Getting Out of Business*
31 *First Edition*
H **Movie:** *Just the Way You Are*
M **Movie:** *Real Genius*
N **Movie:** *Privates on Parade*

10:30
11 News
31 *The Kwitney Report:* "The African National Congress"

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 **Movie:** *Brown Sugar* (1985). Part I of III. A look at some of the black female performers who have enriched American culture with their extraordinary talent.
21 *Monty Python's Flying Circus*
31 *Poldark*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Make Room for Daddy*
S **Movie:** *Too Scared to Scream*

11:40
H **Movie:** *The Best of Times*

11:50
M **Movie:** *Secret Admirer*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Lost Empires*
21 *Long Island Report*
N **Movie:** *Another Time, Another Place*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Valentine Magic on Love Island* (1980). Adrienne Barbeau, Christopher Knight.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Day of the Wolves* (1971). Richard Egan.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:10 a.m.
S *Best of Bizarre*

1:30 a.m.
4 11 News
5 *Get Smart*
H **Movie:** *The Terminator*
M **Movie:** *The Coca-Cola Kid*

1:35 a.m.
S **Movie:** *Stick*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *Jennifer: A Woman's Story* (1979). Elizabeth Montgomery. A widow becomes involved in a power struggle for control of her late husband's company.
9 **Movie:** *Whispering Smith* (1948). Alan Ladd.
11 *Twilight Zone*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:10 a.m.
M **Movie:** *Jagged Edge*

3:20 a.m.
H **Movie:** *A Nightmare on Elm Street, Part 2*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Docks of New York* (1945). Huntz Hall.
S **Movie:** *The Delta Force*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Five Desperate Women* (1971). Robert Conrad. Five college friends are reunited at an old mansion and stalked by an insane man.

4:30 a.m.
7 *Tales of the Unexpected*

4:50 a.m.
H **Movie:** *Uphill All the Way*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
M **Movie:** *Best Revenge*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:40 a.m.
S *The Almost Royal Family*

THU., FEB. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Body Watch:* "The Savvy Patient"
31 Italian programming (concludes at 8)
S *The Golden Honeymoon*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Return of the Sea Otter"
21 *Nightly Business Report*
S **Movie:** *The River*

7:30
2 *Wheel of Fortune*
4 **Special:** *There but for the Grace of God . . .* Anchorwoman Pat Harper reports on her experiences while living as a bag lady for a week.
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Bighorn Sheep"
H **Movie:** *Critters*
M **Movie:** *Casino Royale*

8:00
2 *Shell Game*
4 *Cosby Show*
5 **Movie:** *Friday the 13th* (1980). Betsy Palmer. Teens in a secluded summer camp are stalked by a killer.
7 *Our World*
9 News
11 **Movie:** *The Ultimate Warrior* (1975). Yul Brynner. Futuristic thriller of human survival after a plague has wiped out all plant life.
21 *Wild America:* "Wild Texas"
31 *Ascent of Man*
N **Movie:** *Hard Choices*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Toying With Kids." Explores the influence the toy industry has on children and television.
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *The Colbys*
9 **Movie:** *The Blue Man* (1966). Part I. George Peppard. Great photography in this W. W. I drama about air warfare.
13 **Movie:** *Eyes on the Prize* (1986)
21 *Mystery!: The Return of Sherlock Holmes*
31 *Masterpiece Theatre: Lost Empires*
H S **Movie:** *Nighthawks*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *In the Face of Terrorism*
21 *Masterpiece Theatre: Lost Empires*
31 *Mystery!: The Return of Sherlock Holmes*
M **Movie:** *Wildcats*
N **Movie:** *The Mango Tree*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Channel Crossings*
21 *Monty Python's Flying Circus*
31 *Poldark*
H *Bruce Willis*
S **Movie:** *Johnny Dangerously*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Ed Wynn Show*

11:50
M **Movie:** *Perfect*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *The Clan of the Cave Bear*
N **Movie:** *Stripper*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The City* (1976). Don Johnson.
S **Movie:** *Runaway Train*

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *The Plainsman* (1968). Don Murray, Mark Hamill.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Check It Out*

1:45 a.m.
H **Movie:** *Atlantic City*

1:55 a.m.
M **Movie:** *Lost in America*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *McCloud: The Gang That Stole Manhattan* (1974). Dennis Weaver.
9 **Movie:** *Saskatchewan* (1954). Alan Ladd. Canadian mounties vs. Indians.
11 *Streets of San Francisco*

2:30 a.m.
4 *Sally Jessy Raphaël*

2:40 a.m.
S **Movie:** *Come Fill the Cup*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Lifestyles of the Rich and Famous*

3:30 a.m.
4 *Here's Lucy*
M **Movie:** *Tuff Turf*

3:35 a.m.
H **Movie:** *The Boy in Blue*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *The Spoilers* (1955). Anne Baxter. Action film about the men who turned the Yukon into a claim-jumpers paradise.
11 *CHiPS*

4:30 a.m.
7 *Tales of the Unexpected*

4:40 a.m.
S **Movie:** *Dusty*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *Keys to Success*

5:15 a.m.
H *Bruce Willis*

5:25 a.m.
M **Movie:** *Thomasine and Bushrod*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., FEB. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
S **Movie:** *Protocol*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Great Horned Owl"

8:00
2 *Scarecrow & Mrs. King*
4 *Disney's Doggone Valentine Special*
5 **Movie:** *Friday the 13th, Part 2* (1981). Betsy Palmer. Young campers disappear through a series of grisly murders.
7 *Webster*
9 News
11 **Movie:** *Bustin' Loose* (1981). Richard Pryor. Comedy of an ex-convict who drives a busload of children and their teacher cross-county.
21 *Nature:* "Between the Desert and the Deep Blue Sea"
31 **Movie:** *Doctor Who*
H **Movie:** *F/X*
M **Movie:** *Volunteers*
N **Movie:** *Blood Wedding*
S *Brothers* (cc)

8:30
7 **Special:** *Emmanuel Lewis: My Very Own Show*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
9 **Movie:** *The Blue Max* (1966). Part II. James Mason. (Part I, Thu., 2/12 at 9)
13 *Great Performances: The Golden Years—Monsignor Quixote.* Sir Alec Guinness stars in this Graham Greene tale about an unworldly priest and an avowed Marxist who journey together to Madrid.
21 **Movie:** *Kiss the Boys Goodbye* (1941). Don Ameche.
S **Movie:** *The Best of Times*

9:30
7 *Mr. Belvedere*
31 *Blake's Seven*

10:00
2 *Falcon Crest*
4 *Crime Story*
5 11 News
7 *Starman*
H **Movie:** *Silverado*
M **Movie:** *Star 80*
N **Movie:** *Bullshot*

10:30
9 *Benny Hill*
11 News
21 *Wild America:* "River Bears"
31 *Mini Playhouse: Welcome Back, Mr. Fox*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *A Special Day* (1977). Marcello Mastroianni, Sophia Loren. A lonely housewife and a gay man share a brief encounter in Rome during W. W. II.
21 *Wall $treet Week*
31 *Poldark*
S **Movie:** *Prizzi's Honor*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*

11:45
M **Movie:** *Bolero*

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Only Emptiness Remains*

12:15 a.m.
H *Paul Rodriguez*

12:30 a.m.
2 **Movie:** *Dragonslayer* (1981). Ralph Richardson.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:15 a.m.
H *Not Necessarily the News*
S **Movie:** *Choose Me*

1:30 a.m.
5 *Solid Gold*
11 News

1:35 a.m.
M **Movie:** *The Holcroft Covenant*

1:40 a.m.
2 **Movie:** *Nightmare at Pendragon's Castle* (1978)

1:45 a.m.
H **Movie:** *The Final Terror*

2:00 a.m.
4 News
7 **Movie:** *Revenge Is My Destiny* (1971). Chris Robinson. A Vietnam vet returns to Miami only to find his wife missing.
9 *Saturday Night Live*
11 *TBA*

2:30 a.m.
4 *Crosswits*
5 **Movie:** *The Jazz Singer* (1980). Neil Diamond. A Jewish cantor's son becomes a rock singer much to the dismay of his father.

3:00 a.m.
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 *Million Dollar Secrets*

3:10 a.m.
S **Movie:** *The Happy Hooker*

3:15 a.m.
H **Movie:** *Out of Africa*

3:30 a.m.
4 *Music City USA*
M *Richard Pryor*

3:50 a.m.
7 **Movie:** *J. W. Coop* (1971). Cliff Robertson. Stunning performance by Robertson as a drifter who sets his sights on being a top rodeo star.

3:52 a.m.
2 *Strike It Rich*

4:00 a.m.
4 *Hit City*
9 *The Saint*
11 *One Step Beyond*

4:22 a.m.
2 *Strike It Rich*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:50 a.m.
M **Movie:** *Volunteers*

4:52 a.m.
2 *Newsmakers*

4:55 a.m.
S *It's Garry Shandling's Show*

5:00 a.m.
4 *Ben Casey*
9 News
11 *Keys to Success*

5:30 a.m.
9 11 News
S *The Concert Stages of Europe*

MON., FEB. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
S *The Almost Royal Family*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *The Visible Target.* Examines the drama and sorrow of Japanese-American internment during W. W. II.
H *Humor and the Presidency*
M **Movie:** *Hog Wild*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Wild Texas"
21 *Nightly Business Report*
S *Robin Hood:* "The Time of the Wolf"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Beaver"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Porky's* (1981). Roger Wilson. High-school boys find trouble when they go to a local strip bar owned by a redneck; low-budget comedy.
7 *MacGyver*
9 News
11 **Movie:** *Swamp Thing* (1982). Adrienne Barbeau. A research scientist is turned into walking vegetation after being exposed to a chemical.
21 *Planet Earth*
31 *Tenko*
H **Movie:** *Maxie*
M **Movie:** *The Hitcher*
N **Movie:** *Parting Glances*

8:30
2 *My Sister Sam*
4 *Amazing Stories*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Police Academy* (1984). Steve Guttenberg. Comical group of misfits enrolls in a big-city police academy.
7 **Movie:** *Amerika* (1986). Part II. Robert Urich. (Part I, Sun., 2/15 at 9)
9 **Movie:** *Where Eagles Dare* (1969). Part I. Richard Burton. A group of men try to free an officer held captive by Germans during W. W. II.
13 *American Playhouse: A Mistaken Charity.* Kate Wilkinson. Two elderly sisters try to maintain their dignity in the face of advancing years.
21 *Nature of Things:* "Doctors of Tomorrow"
31 *New York Screening Room*
S **Movie:** *Fool for Love*

9:30
2 *The Cavanaughs*

10:00
2 *Cagney & Lacey*
5 11 News
13 *Fundi: The Story of Ella Baker.* Portrait of Ella Baker and her 50 year involvement with the NAACP.
21 *Quest for the Killers:* "The Last Outcasts." Doctors in a remote village of Nepal fight superstition and the social stigmatization of leprosy.
31 *Always for Pleasure*
H **Movie:** *Atlantic City*
M **Movie:** *Jagged Edge*
N **Movie:** *Sex Kittens Go to College*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Surreal Eye:* "Marcel Duchamp"
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *The Delta Force*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Buick Berle Show*

11:50
H **Movie:** *F/X*

11:55
M **Movie:** *Lost in America*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
N **Movie:** *Black Orpheus*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Siege* (1978)

1:00 a.m.
5 *World Vision*
7 **Movie:** *Beach Blanket Bingo* (1965)
9 *Joe Franklin Show*
11 *Twilight Zone*

1:15 a.m.
S **Movie:** *Too Scared to Scream*

1:30 a.m.
4 11 News
M **Movie:** *Happy Birthday to Me*

1:40 a.m.
H **Movie:** *The Highest Honor*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *McMillan and Wife: Guilt by Association* (1975). Rock Hudson.
9 **Movie:** *The Take* (1974). Billy Dee Williams.
11 *Twilight Zone*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*
S **Movie:** *Falling in Love*

3:25 a.m.
H **Movie:** *The Clan of the Cave Bear*
M **Movie:** *Perfect*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Search* (1972). Hugh O'Brian.

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Nightmare* (1973). Patty Duke, Richard Crenna.

4:30 a.m.
7 *Tales of the Unexpected*

4:50 a.m.
S *Jennifer's Journey,* Part 7

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:10 a.m.
H **Movie:** *Fortress*

5:20 a.m.
S **Movie:** *Aladdin and His Magic Lamp*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

TUE., FEB. 17

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple.* Features an interview with astronaut Jeff Hoffman.
31 Italian programming (concludes at 8)
M **Movie:** *Real Genius*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
H **Movie:** *The Truth About Alex*
S *The Paper Chase: The Second Year:* "Cinderella"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 **Special:** *Candid Camera: The First 40 Years*
4 *Matlock*
5 **Movie:** *Alligator* (1980). Robert Forster. A giant alligator terrorizes the streets of Chicago.
7 *Who's the Boss?* (cc)
9 News
11 **Movie:** *The In-Laws* (1979). Peter Falk. Wacky comedy about two in-laws who get involved with the C.I.A.; good score and great laughs.
21 *Nova:* "Freud Under Analysis"
31 *Back Stage Tonight:* "Ray Charles"
H **Movie:** *Wildcats*

M **Movie:** *Friendships, Secrets, and Lies*
N **Movie:** *The Mango Tree*
S **Movie:** Stick

8:30
7 **Movie:** *Amerika* (1986). Part III. Dorian Harewood. (Part I, Sun., 2/15 at 9)
9 *Million Dollar Chance of a Lifetime*
13 *Innovation:* "Mapping Our World." Traces mapmaking from a creative art to a science.
31 *Where Did You Get That Woman?*

9:00
2 **Special:** *Miss U.S.A. Pageant*
4 **Movie:** *Remington Steele* (1985). Pierce Brosnan.
9 **Movie:** *Where Eagles Dare* (1969). Part II. Clint Eastwood. (Part I, Mon., 2/16 at 9)
13 *Nova:* "Freud Under Analysis." Film footage of the famous father of modern psychology, and an examination of his theories.
21 *Remember When:* "It'll Never Fly." Steam engines and airplanes are among the many inventions that are spotlighted in this program.
31 *Bergerac*

10:00
5 11 News
13 *Frontline:* "Stopping Drugs"
21 *In the Face of Terrorism*
31 *Solo.* British comedy.
H *The Hitchhiker*
M **Movie:** *The Holcroft Covenant*
N **Movie:** *MacArthur's Children*
S *Brothers*

10:30
9 *Benny Hill*
11 News
31 *Open All Hours*
H **Movie:** *Control*
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom*
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *Cloud Waltzing*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Jack Benny Show*

11:55
M **Movie:** *My Chauffeur*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Long Island Report*
H **Movie:** *Better Off Dead*
N **Movie:** *Privates on Parade*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Nothing Personal* (1980). Donald Sutherland.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *How to Commit Marriage* (1969). Bob Hope.
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *The River*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
M **Movie:** *Bolero*

1:40 a.m.
H **Movie:** *C.H.U.D.*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *The Revengers* (1972). William Holden, Susan Hayward. A Colorado ranger sets out to find the gang that killed his family.
9 **Movie:** *Project: Kill* (1977). Gary Lockwood.
11 *To Africa With Love*

2:30 a.m.
4 *Sally Jessy Raphaël*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 **Movie:** *Breaking Away* (1979). Dennis Quaid. Interesting story of four college-age friends who don't know what to do with their lives.

3:10 a.m.
H S **Movie:** *The Best of Times*

3:25 a.m.
M **Movie:** *Hollywood Hot Tubs*

3:30 a.m.
4 *Here's Lucy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *The Monk* (1969). George Maharis.

4:05 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *Keys to Success*
H **Movie:** *Wildcats*

5:05 a.m.
S **Movie:** *Dusty*

5:10 a.m.
M **Movie:** *The Return of the Living Dead*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

Weekend, February 14–15

SAT., FEB. 14

6:00 a.m.
4 *New Wilderness*
5 *Young Edition*
7 *New Dating Game*
9 *David Toma Show*
11 *Keys to Success*
H *Loser Take All*
S **Movie:** *Teacher, Teacher*

6:30 a.m.
2 *Patchwork Family*
4 *Father Murphy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
H **Movie:** *Better Off Dead*

7:00 a.m.
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Superfriends*
M **Movie:** *The Badlanders*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*
S *The Valentine's Day That Almost Wasn't*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
9 *Hispanic Horizons*
11 **Movie:** *The Adventures of Sherlock Holmes* (1939). Basil Rathbone.
13 *Adam Smith's Money World*
21 *Sesame Street*
S **Movie:** *The Angel Wore Red*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Rainbow Brite*
7 *Care Bears Family*
9 *In Celebration of Black Culture*
13 *Wall $treet Week*
H **Movie:** *The Purple Rose Cairo*
M *Screen Legends:* "James Cagney"

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*
M **Movie:** *The Goonies*

9:30 a.m.
5 *Get Along Gang*
11 *Soul Train*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Street Hawk*
13 *Frontline:* "Stopping Drugs."
21 *Focus on Society*
31 *Body Electric*
H **Movie:** *Ups and Downs*
S **Movie:** *Duchess of Idaho*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
11 *Three Stooges Hour*
31 *Owl/TV*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 **Movie:** *Pony Express* (1953). Charlton Heston.
7 *Bugs Bunny and Tweety Show*
9 *Wrestling Spotlight*
13 *Tony Brown's Journal:* "The Booker T. Washington Freedom Trail"
21 *Economics U.S.A.*
31 *Sherlock Jones and Proctor Watson*
M **Movie:** *Cat's Eye*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 *Abbott and Costello*
13 *Open Mind*
31 *The Perkins Family*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
7 *Weekend Specials*
9 *Black Sheep Squadron*
13 *G.E.D. Preparation:* "Writing," Part VII
21 *Gourmet Cooking* (cc)
31 *Video Music Box*
H **Movie:** *Just the Way You Are*
S **Movie:** *Summer Rental*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation:* "Writing," Part VIII
21 *This Old House*
M **Movie:** *Casino Royale*

1:00
2 *Young Universe*
4 **College Basketball:** Illinois vs. Iowa
7 *American Bandstand*
9 **Movie:** *Starflight One* (1983). Lee Majors.
11 **Movie:** *Orca* (1977). Richard Harris. A whale is out for revenge when a seafarer kills its mate.
13 *Metroline*
21 *Frugal Gourmet*
31 *All About TV*

1:15
5 **Movie:** *The Giant Spider Invasion* (1975)

1:30
2 *Cover Story*
7 *Ebony/Jet Showcase*
13 *This Old House*
21 *French Chef*
31 *Cityscope*
S **Movie:** *Irreconcilable Differences*

2:00
2 *Sports Saturday:* Boxing, Auto Racing, and European Figure Skating Championships

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SOLUTIONS TO LAST WEEK'S PUZZLES

S	I	N	K	■	S	T	E	W	A	R	D	E	S	S
W	■	E	■	B	■	O	■	I	■	O	■	R	■	A
E	A	G	E	R	■	R	U	M	R	U	N	N	E	R
E	■	R	■	E	■	P	■	P	■	N	■	I	■	K
P	R	I	V	A	T	E	S	O	L	D	I	E	R	■
S	■	T	■	D	■	D	■	L	■	S	■	■	■	P
T	O	U	R	A	C	O	■	E	C	H	I	D	N	A
A	■	D	■	N	■	■	■	■	■	O	■	A	■	S
K	N	E	A	D	E	D	■	O	E	U	V	R	E	S
E	■	■	■	B	■	R	■	R	■	L	■	K	■	E
■	V	E	N	U	S	A	N	D	A	D	O	N	I	S
A	■	Q	■	T	■	G	■	I	■	E	■	I	■	A
C	O	U	N	T	D	O	W	N	■	R	E	G	A	L
T	■	I	■	E	■	O	■	A	■	S	■	H	■	A
A	P	P	A	R	E	N	T	L	Y	■	S	T	O	W

M	E	R	V	■	■	L	I	A	R	■	■	T	A	R	A	■	C	A	D	S
A	T	O	I	■	E	A	R	N	A	■	P	O	L	A	S	■	B	R	E	T
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A	B	E	■	S	O	O	N	■	O	D	I	L	E	■	O	R	A	T	E	S
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M	E	S	A	■	L	E	S	T	■	■	S	S	E	S	■	■	I	S	N	T

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TELEVISION

7 *International Race of Champions*
13 *American Playhouse: Smooth Talk*
21 *Joy of Painting*
31 *World TV Presents*
H **Movie:** *The Best of Times*

2:30
21 *Magic of Oil Painting*

2:45
5 **Movie:** *Dynasty of Blood* (1983). Ti Lung.

3:00
4 **College Basketball:** UCLA vs. USC or Alabama vs. LSU
7 *Professional Bowlers Tour*
9 **Movie:** *Captain America* (1979). Reb Brown.
11 *Twilight Zone*
21 *Last Chance Garage*
M **Movie:** *Looker*

3:30
11 *Puttin' On the Kids*
13 *Ossie and Ruby:* "My Man Bovanne"
21 *Motorweek*
S **Movie:** *Teacher, Teacher*

4:00
2 **College Basketball:** Louisville vs. Syracuse
11 *Puttin' On the Hits*
13 *Nova:* "Orangutans of the Rain Forest"
21 *Woodwright's Shop*
31 *Out of the Firey Furnace*
H **Movie:** *Better Off Dead*

4:30
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
M **Movie:** *Ghostbusters*

5:00
4 **Golf:** Andy Williams Open
5 *Mission: Impossible*
9 *Wrestling*
11 *One Big Family*
13 *Innovation:* "Creatures of the Deep"
21 *Owl/TV*
31 *Country Express*
S *Robin Hood:* "The Sheriff of Nottingham"

5:30
11 *What a Country*
13 *Newton's Apple*
21 *Brainstormers*
31 *Debut*

6:00
2 *The People*
5 *What's Happening Now?*
7 News
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "Secrets of an African Jungle"
21 *Austin City Limits*
31 *Images/Imagenes*
H **Movie:** *Mad Max Beyond Thunderdome*
S **Movie:** *Falling in Love*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *Eye on Dance*
M **Movie:** *Teen Wolf*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Owl/TV*
21 *All Creatures Great and Small*
31 *Looking East*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Ted Knight Show*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*
31 *Japan, the Living Tradition*

8:00
2 **Special:** *Be My Valentine, Charlie Brown!*
4 *Facts of Life*
5 **Movie:** *Boys Town* (1938). Spencer Tracy.
7 *Sidekicks*
9 News
11 **Movie:** *The Main Event* (1979). Barbra Streisand, Ryan O'Neal.
13 21 *Wonderworks*
31 *There Was Always Sun Shining Someplace.* Focuses on life in the Negro Baseball League.
H **Movie:** *Wildcats*
M **Movie:** *My Chauffeur*
S **Movie:** *Cloud Waltzing*

8:05
N **Movie:** *Le Joli Mai*

8:30
2 **Movie:** *Star Wars* (1977). Mark Hamill.
4 *227*
7 *Sledge Hammer!*
9 *House Calls*

9:00
4 *Golden Girls*
7 *Ohara*
9 **Movie:** *The St. Valentine's Day Massacre* (1967). Jason Robards.
13 *Mystery!: The Return of Sherlock Holmes*
21 *To the Manor Born*
31 *Lovesong for Miss Lydia*

9:30
4 *Amen*
21 *Mother and Son*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
11 *The Honeymooners*
13 *Film on Film:* "Charlie Chaplin"
21 *Agony*
31 *Eye on Dance*
H **Movie:** *Control*
M **Movie:** *Loose Screws*
N **Movie:** *Alphaville*
S **Movie:** *Follies*

10:30
5 *Black News*
11 News
21 *The Fall and Rise of Reginald Perrin*

11:00
2 4 7 News
5 **Movie:** *Love at First Bite* (1979). George Hamilton.
9 *Benny Hill*
11 **Movie:** *What's Up, Doc?* (1972). Barbra Streisand, Ryan O'Neal.
13 **Movie:** *Cocoanuts* (1929). The Marx Brothers.
21 *Monty Python's Flying Circus*
31 *In Remembrance of Martin*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *Blood Beach* (1981). John Saxon.
21 **Movie:** *His Girl Friday* (1940). Rosalind Russell.
H **Movie:** *The Best of Times*
M **Movie:** *Screen Test*
S **Movie:** *C.H.U.D.*

11:45
2 *You Write the Songs*
7 **Movie:** *Smokey and the Bandit* (1977). Burt Reynolds, Sally Field.

12 MIDNIGHT
N **Movie:** *Floodstage*

12:15 a.m.
2 **Movie:** *The Legend of Valentino* (1975). Franco Nero.

1:00 a.m.
4 *Ask Dr. Ruth*
5 **Movie:** *Confessions of a Nazi Spy* (1939). Paul Lukas.
11 *Million Dollar Secrets*
M **Movie:** *Thunder Alley*

1:05 a.m.
S *Summer Rental*

1:20 a.m.
H **Movie:** *The Terminator*

1:30 a.m.
4 *Off the Wall*
9 *MTV Top 20 Video*

1:50 a.m.
7 **Movie:** *Yankee Pasha* (1954). Jeff Chandler.

2:00 a.m.
4 *Dancin' to the Hits*
11 News

2:27 a.m.
2 News

2:30 a.m.
4 *This Week in Country Music*
9 *Saturday Night Live*
11 **Movie:** *Rafferty and the Gold Dust Twins* (1975). Alan Arkin.

2:40 a.m.
S **Movie:** *Irreconcilable Differences*

2:45 a.m.
M **Movie:** *Cat's Eye*

3:00 a.m.
4 **Movie:** *Bird of Paradise* (1932). Delores Del Rio.

3:10 a.m.
H **Movie:** *Windy City*

3:12 a.m.
2 *Strike It Rich*

3:30 a.m.
7 **Movie:** *Black Widow* (1954). Ginger Rogers.
9 *Saturday Night Live*

3:42 a.m.
2 *Strike It Rich*

4:12 a.m.
2 *Strike It Rich*

4:20 a.m.
M **Movie:** *My Chauffeur*

4:30 a.m.
9 *Burns and Allen*
11 *F-Troop*

4:35 a.m.
S *Robin Hood:* "The Sheriff of Nottingham"

4:55 a.m.
H **Movie:** *Wildcats*

5:00 a.m.
9 News
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News
S *The Valentine's Day That Almost Wasn't*

SUN., FEB. 15

6:00 a.m.
2 *Community*
4 *Joy of Gardening*
5 *Black News*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christian Science*
M **Movie:** *The Great American Broadcast*
S *Jennifer's Journey,* Part 6

6:30 a.m.
2 *Young Universe*
4 *Cliffwood Kids*
5 *Hour of Power*
7 11 *Christopher Close-up*
9 *New Jersey People*
S **Movie:** *The Man From Button Willow*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
H **Movie:** *Desperately Seeking Susan*

7:30 a.m.
2 *For Our Times*
5 *Jimmy Swaggart*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
M **Movie:** *Sunday Dinner for a Soldier*

8:00 a.m.
2 *Today's Business*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *The Perkins Family*
31 Italian programming (concludes at 2)
S *The Bridge of Adam Rush*

8:30 a.m.
5 *Focus on Britain*
7 *The Roosevelt Experiment*
9 *Sunday Mass*
13 *Mister Rogers' Neighborhood*
21 *The Real Adventures of Sherlock Jones and Proctor Watson*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 *Danger Mouse*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street* (cc)
21 *Wonderworks*
H *Fraggle Rock*
M **Movie:** *The Story of Will Rogers*
S *Henry Winkler Meets William Shakespeare*

9:30 a.m.
4 *Positively Black*
5 *Leave It to Beaver*
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*

Ⓗ **Movie:** *Charlie Chan and the Curse of the Dragon Queen*

10:00 a.m.
④ *Essence*
⑤ *World of Disney*
⑦ *America's Top Ten*
⑨ *Hour of Power*
⑪ *Photon*
⑬ *Supergran*
㉑ *To the Manor Born*
Ⓢ **Movie:** *Night of the Comet*

10:30 a.m.
② *Face the Nation*
④ *McLaughlin Group*
⑦ *Hollywood Close-up*
⑪ *Three Stooges*
⑬ *The Perkins Family*
㉑ *Mother and Son*

11:00 a.m.
② *Community*
④ *Meet the Press*
⑤ **Movie:** *Tarzan's Desert Mystery* (1943)
⑦ *News Conference*
⑨ *New Gidget*
⑬ *Owl/TV*
㉑ *Agony*
Ⓗ **Movie:** *Uphill All the Way*
Ⓜ **Movie:** *Agnes of God*

11:30 a.m.
② *Newsmakers*
④ *News 4orum*
⑦ *David Brinkley*
⑨ *Sunday Morning Funnies*
⑪ **Movie:** *Who Done It?* (1942). Abbott and Costello.
⑬ *Wonderworks*
㉑ *The Fall and Rise of Reginald Perrin*

12 NOON
② **Racing:** Daytona 500
④ *First Estate*
⑤ **Movie:** *Rescue From Gilligan's Island* (1978)
㉑ *Nature*
Ⓢ *The Paper Chase: The Second Year:* "Snow"

12:30
④ *Today in New York*
⑦ *Business World*
⑬ *Inside Albany*
Ⓗ **Movie:** *The Truth About Alex*

1:00
④ **College Basketball:** Duke vs. Notre Dame
⑦ *Like It Is*
⑨ **Movie:** *Shaft* (1971). Richard Roundtree.
⑪ **Movie:** *Key Largo* (1948). Humphrey Bogart, Lauren Bacall.
⑬ *Firing Line*
㉑ *National Geographic:* "In the Shadow of Vesuvius"
Ⓜ **Movie:** *Sylvia*
Ⓢ **Movie:** *Kiss Me Kate*

1:30
Ⓗ **Movie:** *Roller Boogie*

2:00
⑤ **Movie:** *How to Murder Your Wife* (1965). Jack Lemmon.
⑦ **College Basketball:** Michigan vs. Michigan State
⑬ *Great Performances: The Golden Years—Monsignor Quixote*
㉑ **Movie:** *Eyes on the Prize* (1986)
㉛ *World TV Presents*

3:00
④ *Sportsworld:* Boxing
⑨ **Movie:** *Black Gunn* (1972). Jim Brown.
⑪ **Movie:** *Casablanca* (1943). Humphrey Bogart. Classic W. W. II love story; one of America's greatest films.
㉑ *Brainstormers*
㉛ *Washington Week in Review*
Ⓜ **Movie:** *A Passage to India*
Ⓢ **Movie:** *Police Academy 2: Their First Assignment*

3:30
② **Basketball:** Boston vs. Los Angeles
㉑ *Tony Brown's Journal*
㉛ *European Journal*
Ⓗ **Movie:** *The Oklahoma City Dolls*

4:00
④ **Golf:** Andy Williams Open
⑦ **Sailing:** America's Cup Challenge
⑬ *National Geographic:* "In the Shadow of Vesuvius"
㉑ *Inside Albany*
㉛ *Tony Brown's Journal*

4:30
㉑ *Adam Smith's Money World*
㉛ *World Chronicle*
Ⓢ **Movie:** *Johnny Dangerously*

5:00
⑤ *Kojak*
⑦ **Special:** *Spirit of Adventure:* "Mt. Everest, American Firsts"
⑨ *Buck Rogers*
⑪ *Fame*
⑬ **Movie:** *Eyes on the Prize* (1986)
㉑ *Wall $treet Week*
㉛ *Hello Jerusalem*

5:30
㉑ *One-on-One*
Ⓗ *Fraggle Rock*

6:00
② ④ ⑦ News
⑤ **Movie:** *Fuzz* (1972). Burt Reynolds.
⑨ *Police Story*
⑪ **Movie:** *The Pope of Greenwich Village* (1984). Geraldine Page.
⑬ *Currents:* "Toying With Kids"
㉑ *Nova*
㉛ *U.S. Nippon Newscope*
Ⓗ **Movie:** *Desperately Seeking Susan*
Ⓜ **Movie:** *Eleni*
Ⓢ **Movie:** *Just the Way You Are*

6:15
㉛ *Business Nippon*

6:30
② ④ ⑦ News
⑬ *Washington Week in Review*

6:45
㉛ *Newscope Special*

7:00
② *60 Minutes*
④ *Our House*
⑦ **Movie:** *20,000 Leagues Under the Sea* (1954). Kirk Douglas.
⑨ *Entertainment This Week*
⑬ *Planet Earth*
㉑ *Doctor Who*
㉛ *Japanese Theatre*

8:00
② *Murder, She Wrote*
④ *Easy Street*
⑤ *Solid Gold*
⑨ *David Toma Show*
⑪ *Lifestyles of the Rich and Famous*
⑬ *Nature:* "And Then the Rains Came"
㉛ *Africa*
Ⓗ **Movie:** *Youngblood*
Ⓜ **Movie:** *Agnes of God*
Ⓢ **Movie:** *F/X*

8:05
Ⓝ **Movie:** *Europa '51*

8:30
④ *Valerie*
⑨ *Face-off*
㉑ *The Hitch-hiker's Guide to the Galaxy*

9:00
② *Designing Women*
④ **Movie:** *Facts of Life Down Under* (1985). Cloris Leachman.
⑤ *Star Search*
⑦ **Movie:** *Amerika* (1986). Part I of VII. Robert Urich. Mini-series dealing with a Soviet takeover of America.
⑨ *New Jersey People*
⑪ *Run Away With the Rich and Famous*
⑬ *Masterpiece Theatre: Lost Empires*
㉑ *Blake's Seven*
㉛ **Movie:** *Eyes on the Prize* (1986)

9:30
② *Nothing Is Easy*
⑨ *In Depth*
⑪ *Keys to Success*

10:00
② *Hard Copy*
⑤ ⑪ News
⑨ *Straight Talk*
⑬ *Yes, Minister*
㉑ *Mystery!: The Return of Sherlock Holmes*
㉛ *Assignment Africa*
Ⓗ *Bruce Willis*
Ⓜ **Movie:** *Secret Admirer*
Ⓝ **Movie:** *The Meadow*
Ⓢ **Movie:** *Commando*

10:30
⑤ Sports
⑪ *At the Movies*
⑬ *Fawlty Towers*

11:00
② ④ News
⑤ *Taxi*
⑨ *World Tomorrow*
⑪ *Odd Couple*
⑬ *Independent Focus*
㉑ *Nanny*
㉛ *The Legacy of Artruo Schomburg*
Ⓗ **Movie:** *Nighthawks*

11:15
② News

11:20
⑦ News

11:30
⑤ *Value Television*
⑨ *It Is Written*
⑪ *The Honeymooners*
Ⓢ **Movie:** *Night of the Comet*

11:40
Ⓜ *Comedy Experiment*

11:45
② Sports

11:50
⑦ News

12 MIDNIGHT
② *Rockford Files*
④ *Sports Machine*
⑨ *Jimmy Swaggart*
⑪ *Star Trek*
㉑ *Three Women Filmmakers.* The work of Margarethe Von Trotta, Agnès Varda, and Liliana Cavani, three of Europe's most highly regarded women filmmakers, is explored.
Ⓝ **Movie:** *Bombay Talkie*

12:05 a.m.
⑦ Sports

12:10 a.m.
Ⓜ **Movie:** *Up the Academy*

12:20 a.m.
⑦ **Movie:** *The Terrorists* (1975). Sean Connery.

12:30 a.m.
④ *Heroes: Made in the U.S.A.*
⑤ *Mission: Impossible*

12:45 a.m.
Ⓗ **Movie:** *House*

1:00 a.m.
② *Peter Gunn*
④ *Ghost Story*
⑨ *Joe Franklin Show*
⑪ *Tales From the Darkside*

1:10 a.m.
Ⓢ **Movie:** *Police Academy 2: Their First Assignment*

1:30 a.m.
② *Mr. Lucky*
⑤ *Check It Out*
⑪ News

1:40 a.m.
Ⓜ **Movie:** *Avenging Angel*

2:00 a.m.
② News
④ *Visiones*
⑤ *Christian Children's Fund*
⑨ **Movie:** *The Guru* (1969). Michael York.
⑪ **Movie:** *Zulu* (1964). Stanley Baker.

2:15 a.m.
⑦ **Movie:** *Apache* (1954). Burt Lancaster.

2:20 a.m.
Ⓗ **Movie:** *Missing in Action 2: The Beginning*

2:30 a.m.
④ *First Estate*
⑤ *St. Jude's*

2:45 a.m.
Ⓢ **Movie:** *Just the Way You Are*

3:15 a.m.
Ⓜ **Movie:** *Best Revenge*

4:00 a.m.
⑦ *Tales of the Unexpected*
⑨ *Return of the Saint*
Ⓗ **Movie:** *Uphill All the Way*

4:25 a.m.
Ⓢ *Henry Winkler Meets William Shakespeare*

4:30 a.m.
⑦ *Tales of the Unexpected*

4:45 a.m.
Ⓜ **Movie:** *Silent Rage*

5:00 a.m.
⑦ *Card Sharks*

5:20 a.m.
Ⓢ **Movie:** *Johnny Dangerously*

5:30 a.m.
④ *Here's Lucy*
⑦ *Morning Stretch*
⑨ ⑪ News
Ⓗ *Bruce Willis*

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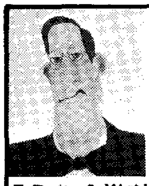

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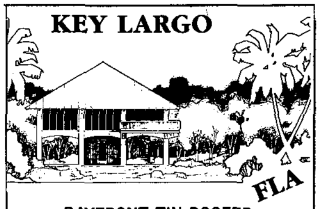

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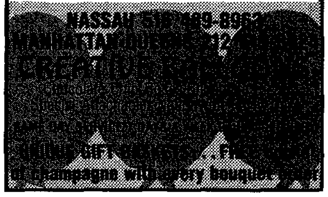

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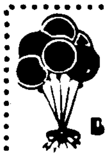

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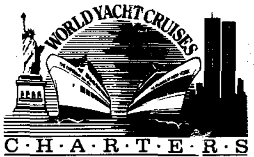

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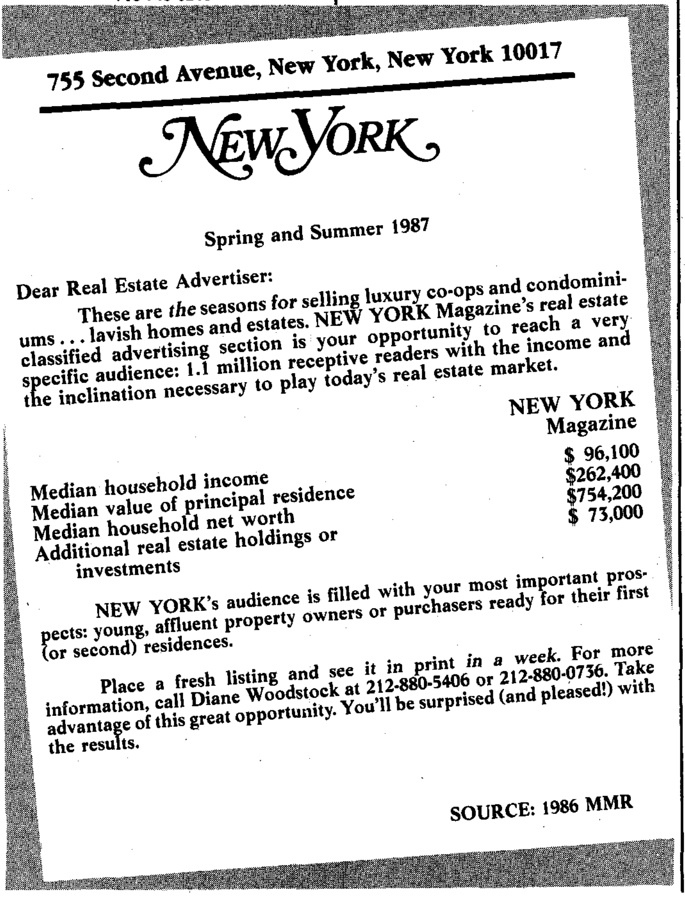

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Strictly Personals is a weekly feature. **New Rate: $27.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
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Gentle Guy - Harvard Alumnus—Devout Christian, attractive and successful banker, writer and photographer, early 40's. Would like to venture into marriage and family with non-divorced, charming woman, mid 30's, bright - and educated at an Ivy League or equivalent school. Photo, appreciated. Thank you. NYM F212.

Author/Flyer/Sensual—Male entrepreneur, nationally known PhD, 6'1", trim, intense, seeks chic, slim, sensual female counterpart to disprove Shaw's epigram: "many women, not enough; one too much". Photo, a must. NYM A371.

Classy, Cultured, Striking—5'7", leggy, auburn hair. Successful entrepreneur, sense of humor, playful, spirited tennis player. Looks 41, that's what 51 looks like today. Are you male match? NYM F222.

Attractive Professional Man—33, with 2 children, seeks very thin woman for long-lasting relationship. NYM P062.

1987 Is The Year—Why not take the chance and you'll be a winner. Natural beauty, seeks Jewish, handsome professional, 26-32, who enjoys the finer things in life - like me. Phone/photo. NYM P281

Pisces Woman Wanted—By handsome, 6', trim, well-built, 34, moon child. I'm successful, affectionate, sincere and need an attractive woman to adore! NYM P383.

Sexy, Balding Man Wanted—With blue eyes, 6' plus, 30's, affluent, good-natured, warm, uninhibited, athletic, and sophisticated, for me, a beautiful, Jewish, 30's, 5'6', Manhattanite, voluptuous with Ivy BA and MBA. I am vivacious, funny; I swim, ski, bike, sail, dance and sing; enjoy the theatre, opera, travel. NYM A486.

Celebrate My Birthday!—Adorable, petite, 33 and fun person. Seeks dynamic, handsome, Jewish/Italian man, 30's, to be my partner and best friend. NYM C322.

Good-Looking, 28, White Man—Would like to meet the right woman for a steady relationship. NYM P306.

Effervescent, Eclectic, Empathic—50's gal - sings in shower. Seeks gentle, 50-65, man. POB 7058, West Orange, NJ 07052.

Are You A Man—In your late 50's, of charm and depth, who is upbeat and intelligent? Do you want your last love to be pretty, witty, gregarious and in her mid 50's? Let's meet! NYM A438.

Unique, Hot Commodity-Investment—With unlimited appreciation plus varied options for changing your life. The 'insider' story for 1987, not to be missed. Highly unconventional, attractive, charismatic and successful, 41, female CEO (a unique lady of passion, humor, style and soul), seeks similar male counterpart (unique, unencumbered, fun-loving, 40-58) for possible merger/takeover/joint new ventures. Her tender offering: high yield, unlimited growth, low risk, multiple yearnings and guaranteed interest from time of initial interest. Move swiftly/play uniquely. Be that 'top raider' (of the lost art) who truly can catch me before my 'coupons' come to full maturity. Photo/letter. NYM F223.

Let's Fall In Love!—Beautiful, loving, passionate woman - loves life, loves surprises - professional and artistic success. Looking for honest, handsome, interesting, successful, warm, open-hearted man to share the adventures of life. Age 38-53. Photo, requested. NYM F224.

I'm The One—To make your dreams come true. Very pretty, dynamic Jewish professional, looking for my Mr. Right. If you're a successful, caring Jewish male, 27-35, looking for that special lady, don't pass me by. Send note/photo/phone. NYM A499.

Very Successful, Good-Looking—Caring male - trim, 6'2", 190 lbs. Professional. Health field. Also professional in sculpting, painting; actively combines both life styles. Believes in family, but only after solid friendship, love and agreement on mutual goals achieved. Active in tennis, swimming, dancing, traveling, exploring the mysteries of life. Very sensual. Very earthy. Seeks female partner, 5'6"-5'10". Must be very attractive with excellent, shapely figure. Values and intelligence should be of high order. Explorative, well-educated, mature enough to know what she wants. Understanding and supportive. Age range, 27-35. Absolutely no social diseases, especially genital herpes. Should be sensitive, with good psychological skills to relate well to this romantic, high-energy Leo. Photo - face and full figure/bio/phone. Assured response. NYM F227.

Spirited, Pretty Lady—43, seeks trim, cuddly professional man. NYM A401.

Blond, Blue-Eyed, Attractive—Successful woman, 28, MBA, with passion for life. Seeks educated, wholesome, athletic guy who likes to laugh and be serious, has sense of self and work; who loves being with family and goes to temple on Rosh Hashanah. Skiing and travel helps. Photo/note. NYM A404.

Tall, Blond And Handsome—Male is seeking his, 21-29 year old, smaller female counterpart, to share unpredictable fun and sincere romance. Photo/note/phone, please. NYM C296.

Beautiful, Accomplished Female—Investment banker. Seeks man of character, 28-38, with the courage for friendship, unravelled mystery and old-world charm. Send cards, roses and a photograph. NYM C289.

Sensitive Jewish Female, 27—Compassionate, attractive, doctoral psychology student, seeks a relationship with 'right guy'. Looking for someone who is, 27-35, outgoing, ambitious, sensitive, communicative and enjoys Manhattan. NYM F225

NY Surgeon With Soul—Dynamic, sincere, GQ looks, rich, slim, 30's, Jewish. Has lifetime of hugs for classy, sensuous, stunning lady, 20's, sensitive, slim, tall, non-smoker. Photo, for reply. NYM F226.

Pretty, Petite, Interesting—Widow, 49, real estate and academic interests, affluent but not materialistic. Likes cooking, dancing, music, travel. Seeks friend - lover. Your size/sports ability, unimportant. What matters is intelligence, integrity, achievement, ability to love. NYM C323.

Long-Legged Lady—Big brown eyes! Lovely/loving Wasp, 5'7", early 30's, former workaholic, educated, a bit shy but great sense of humor. Should I include you at my annual St. Pat's Day dinner? Seeks 5'10" plus gent, 35-45, wanting honest friend as potential lover/wife. Like movies/TV, museums, travel/beaches, French cuisine/vie! Send note/photo/phone. NYM C305.

Beautiful Bedroom Eyes—Seeks: romantic, intelligent, secure, fun-loving Jewish male, 30-35. Photo, please. NYM A433.

Manhattan Corporate Executive—43, divorced, 6', 175; would like to meet attractive, divorced professional woman, 35-45, for lasting relationship. NYM A434.

Help—Lonely, 41, pretty, slim, sports-loving woman, is eager to meet a decent man who would love to spoil and hug her. Note/phone. NYM C317.

College Teacher and Scholar—37, Jewish, 5'10", handsome and trim. Very kind and loyal; nice, uncontrived sense of humor. Powerful intellect - but have read myself stupid and now seek attractive woman with intelligence, character and playfulness to help undo the damage. Phone/photo and a little detail. NYM C277.

Preferred Stock—Blond, blue-eyed, 25, professional, pretty Jewish female, 5'8", seeks bond with attractive Jewish male, 26-40. Options include warmth, sense of humor and intelligence. Investing wisely insures long-term gain. Note/phone. NYM C278.

Handsome, Upper East Side—Italian descent, 29, dream personality (honest!). Seeks female Catholic, 23-32, Manhattan resident, good cook/shape, 5'5" plus. Note/phone. POB 2517, NYC 10008.

A Touch of Class—Successful lawyer, CT resident, Manhattan commuter. 47 (look and think much younger), 6'3", well-educated, handsome, athletic, emotionally and economically secure. My interests are wide and varied and I am always ready for new and different experiences. My interests include the entire range of the NY cultural scene, sports (participating and spectator), any intellectual challenge, Times crossword puzzles. Good conversation, good friends. Evenings out, evenings home by the fireplace sipping champagne. The excitement of the city and the peace and tranquility of the country. I am curious and daring, strong of soul and character, a confirmed optimist and incurable romantic. You are a very special, intelligent, fun-loving, sensitive woman, age 28-37, with a good sense of humor. You are beautiful inside and out and ready to share the niceties of life - and to experience and work on that super relationship which will allow us (and our children?) to grow old together. Note/phone. Photo, if possible. NYM A469.

Handsome Christian Attorney—I am a 26-year-old male, recent graduate of Harvard Law School working at major downtown law firm, financially secure (significant net worth and side income), 6'1", brown hair and brown eyes, slim, athletic (tennis, squash, downhill skiing), funny, principled, and ready for serious relationship. You are (or you might mention this ad to a friend who is!) 21-31 years old, very pretty, on the shy side, professionally accomplished and absolutely convinced you shouldn't settle for less than a fun-loving, caring, faithful husband. Photo(s) and bio, please. I'll send you mine. NYM P401.

Someone Special—Tall, slim, attractive blond woman, seeks mature man, 50-60, to share life's best. NYM A435.

31, 6', Catholic Male—Professional. Enjoys basketball, Mets. Warm, caring, sensitive. To share dancing, movies, museums with an energetic, Catholic, traditional woman. NYM A436.

Woman Of Substance—5'5", slender, very fit, excellent athlete. Mid-late 30's but extremely youthful in appearance, attractive by any person's standards. Intelligent, honest, many interests; non-smoker, risk-taker and adventurous. You must be a Manhattan dweller with same characteristics. One exception - you may be younger but not older than 42. You are not interested in marriage, but would like a meaningful relationship. Send bio (confidential and discreet) and photo, if possible. NYM A437.

Smart, Successful, Smashing—Empathic professional woman, 41. Loves ballet and opera, horror movies and roller coasters, and much in between. Seeks stable, fit, non-smoking, commitment-minded, devilish male whose favorite music is laughter. NYM A450.

Witty, Romantic, Boyishly Handsome—Man of 35, 5'10', 170. Looking for a special woman who fully enjoys life. I enjoy the city, love the country. Well-educated with strong mind and body, solid career, very athletic (skiing, racquetball, biking). Tired of waiting for lightning to strike. Send photo/note/phone. NYM C280.

Successful Ivy League Professional—35, attractive, loving, athletic. Enjoys books, films, music, fun, conversation. Desires wife, children. Photo/phone. NYM P355.

Harried NJ Lawyer—Seeks soft but sensuous woman with an eye to the future, 25-35. Photo, a must. NYM A446.

Warm, Witty, Attractive—Successful Jewish male, 28. Seeks slim, pretty, independent woman with sense of humor, for dinner/romance. Photo. NYM P356.

S.O.S.—Sophisticated, outstanding, sincere. 5'8", slim, blond, attractive businesswoman. Loves life. Seeking Jewish business/professional man, 45-55, to rescue me. Non-smoker, please. NYM A447

Romantic Redhead—30's, pretty, feminine, slender, spirited, witty. Ready to add sparkle and warmth to your world if you are 40-early 50's, successful, sensitive, attractive and caring. NYM A448.

Petite, Slim, Vivacious—Cultured, Jewish divorced professional; well-traveled, cosmopolitan. Seeks male counterpart, 53-63. NYM A439.

Renaissance Man—CEO, intellectual, cultured, wealthy, Who's Who, athletic, creative PhD. Romantic, erotic, entertaining, humorous, good-looking, 5'8", late 50's. Separated 3 years. Lives in DC, uses airplanes, likes to please. Seeks a real live match, in 40's - more or less. Photo and piece of mind. NYM A440.

Grown Man's Dream—Tough, soft and funny female, 30's, ready to fall in love again...with you? NYM A451.

Seeking Gentleman, 60-68—Who wants permanent relationship with attractive lady living in Palm Beach, FL (but could relocate). RSVP if you are dependable, enjoy social/family life, sports, arts, and gracious living. Letter/phone. NYM A452

Pretty, Long-Legged, Slim—Fun-loving, 32, Jewish attorney. Seeks tall, good-humored, financially secure partner, to share hugs. Photo/note. NYM C282.

Very Attractive Harvard PhD—30, seeks warm, brilliant, funny, card-carrying mensch, 28-38. NYM C285.

Handsome Madison Ave. Attorney—Jewish, 6'2", 30. Loves sports but not the games people play. Seeks pretty, bright woman, 24-32, for meaningful relationship. Photo/phone, please. NYM P393.

Good-Looking Professional Male—Seeks a sincere relationship with an attractive, down-to-earth woman, 25-31, to share all of life's pleasures. Photo. NYM P394.

Pretty Professor—Ivy grad, PhD, 5'7", slim, sophisticated, fun-loving, 40's. Seeks man of wit, verve, compassion - for loving, lasting relationship. NYM A500.

Handsome Businessman—30, sensitive, warm, seeks beautiful woman who enjoys theater, romantic dinners and cuddling by a warm fireplace. Photo. NYM P402.

Handsome, Witty, Athletic—And very masculine male, 30, who enjoys dancing and sharing life's adventures. Seeks feminine gal for fun times and/or serious relationship. NYM A441.

Good-Looking Wasp Executive—Sixty, 6', 170 lbs, significant financial resources, traditional values. Interested in classical music, books/plays/films of substance, political and socioeconomic ideas. Good conversationalist with a mature sense of humor. Apartment in city and summer residence in country. Seeking permanent relationship with intelligent, attractive, culturally compatible woman, mid-late 40's. Note/photo, please. NYM A442.

Unique, Attractive Widow—Mid 50's, fun-loving, easy to be with, substantive. Seeking quality, educated gentleman, to enjoy life's pleasures. NYM C279.

Southern-Bred Editor—39, warm, droll, athletic. Seeks slim, funny, successful woman for tennis, movies, travel. Note/photo/phone. NYM A443.

Cardiologist/Millionaire, 40—Very handsome man. Incurably romantic cosmopolitan with a taste for the best life has to offer - with special affinity for the arts. Seeking an accomplished, emotionally and financially secure, exceptionally beautiful, exquisitely feminine post-feminist woman, 25-35. For a mutually inspiring relationship that can soar to infinite possibilities. Phone/photo (will return)/address, a must for reply. NYM A444.

Knockout Redhead—24, seeks champion, 23-33. I'm Jewish, sexy, funny and smart. If you are too, let's have a match. Send photo and note to NYM P352.

Tall, Handsome, Dashing—Jewish entrepreneur, age 27, with exceptional character. In quest of gorgeous woman of quality, 20-27, who is well-educated, good-humored and non-pretentious. Please send photo/note. NYM A445.

Madonna, Jamie Lee Curtis...—I like the simple look of a Candice Bergen. I'm a central Jersey resident - attractive, single white male, 27, 5'10", 175 lbs, financially secure. Looking for that someone, 20-29, who possesses the looks, brains and that certain character that separates the Candices from the Madonnas. Please enclose phone/photo/note. NYM P353.

Unique, Successful Businessman—Dynamic, secure exec type - happy. Seeks beautiful, trim, classy Christian lady. Bio/photo, a must. NYM P354.

Pretty, Jewish Blond—Educated. Seeks tall, handsome professional, 35-44. NYM C290.

West Seeks East—Sincere, successful, single white male, 50. Seeks attractive, affectionate, Oriental/Filipina woman, for serious relationship. NYM P369.

Successful, Attractive Woman—Manhattanite, 5'4", warm and slender. Seeks successful, emotionally-together, single, attractive Jewish man, 45-55. Photo, preferred. NYM C291.

Chopped Liver I'm Not—Deliciously witty, appetizingly attractive divorced female, 36. Seeking successful man, sensitive as a souffle, gentle as a lamb, hi-spirited as a fine vintage. Menu would be complete with a sensual flavor of good humor. Photo/phone/bio. NYM A504.

Good-Looking/Sensitive—Own business, Jewish man, 32. Seeks attractive woman, 23 to 28, with sense of humor, to share snow, sun and fun. Photo. NYM C286.

Handsome, Athletic, Sensitive—Male law student, 31, well-built and caring. Seeks beautiful, intelligent, sincere woman. Note/photo. NYM P364.

Slim, Curvy Blond Wasp—With New Age bent. Seeks soul mate for fun, romance. You: 5'10" or over, fit, non-smoker, zany sense of humor, successful, committed to making a difference. Prefer Manhattanite, 35-43. Photo. NYM C318.

Box At The Opera—This 38, 5'9", handsome, well-traveled real estate businessman, seeks the company of an attractive female for opera, dining out and cultural events. Please be over 5'4", and respond with photo/phone/note. NYM A457.

Warm, Witty, Romantic—Woman, 47 - wants wondrous NY man. NYM P367.

Dolly Parton-Type Redhead—Pretty, sweet, sexy, 41. Seeks loving man, 5'10" or over, successful, 43-55, for healthy relationship. NYM P365.

Creative Soul-Buddy—Intelligent, witty, sensitive black professional, college-educated woman, age 30. Interests in communication media, performing arts and marketing. Seeks creative, refined, warm-hearted black professional female, 30-42, with same interests, and business experience in one interest above, for friend/mentor. Bio/photo/phone. NYM P357.

Successful Professional Woman—45, attractive, Jewish, children grown. Happy with myself, my NJ life and career. Hope to share enthusiasm with an emotionally mature, secure, likable man. NYM P358.

Gay Woman—34, professional, attractive, seeks counterpart. NYM P359.

Elegant, Slender Female—5'8", architect, 31. Seeks successful, Jewish, witty male, 27-35. Prefer sunny suburban living, skiing, swimming, tennis. Photo. NYM P360.

Playful, Attractive Woman—41, who likes herself, seeks man with same traits, for loving relationship. NYM A455.

Looking For A Heartbeat—Pretty, 27, 5'8", Christian female, seeks serious romance with honest, intelligent guy. Non-smoker. Photo. NYM C283.

Pretty, Warm, Witty—Bright, nice, with nice legs, classy professional Jewish lady. Seeks an intelligent, nice, fun, financially secure male, 37-47, not too tall or thin. For fun, trusting relationship with potential for commitment. One of the good guys, please, though a glint in the eye is acceptable. Photo, please. NYM P361.

Attractive, Slim Jewish Widow—Young 60. Enjoys theater, dining, travel. Seeks youthful gentleman. NYM P362.

Sinatra-Lover Wanted—By woman, 35, 5'8", slim, quick humor, warm heart. Seeks man to share her love of "Ol' Blue Eyes", Peggy Lee, fine dining, theater. Note, please. NYM C284.

Unique, Vivacious, Attractive—Seeks Jewish male, 35-42, to be my special someone. To form a lasting, loving relationship. Remember: nothing ventured - nothing gained! Bio/photo, essential. NYM A467.

Very Handsome Guy—(Promise). 31, Very successful, educated and Christian. Seeking that special woman for a lasting romance. Sense of humor, a plus. NY/NJ. Note/photo. NYM C288.

True Beauty Inside And Out—Seeks to appreciate and be appreciated by a strong, successful, sophisticated Jewish businessman, 33-45. I'm stylish, smart, sexy and classy. I'm also sensitive, sweet, affectionate, romantic and pure magic. I'm 33, 5'6", slim, Jewish and a real estate attorney. I'm the person you know exists but haven't found. You are the best there is and want the best. Photo appreciated, but looks are not important. NYM A458.

Fun-Loving, Good-Looking Widow—Slim and athletic, seeks attractive, successful Jewish male, 55-65. NYM A459.

Cute Teddy Bear—Single male, 27, Jewish. Huggable, humorous, warm, sensitive, tall, dark and handsome real estate executive. Loves jazz, reggae, skiing, water sports. Seeks good-looking, slender woman, 20-27, to share long-lasting relationship. Recent photo and bio, a must. NYM P366.

Professional Man in 40's—Desires to meet a slim, special woman, in her 20's or 30's. I'm serious-minded, tall, likable, nice-looking, interesting, healthy, financially successful with homes in both CT and NYC. Write with photo/phone. If you don't have photo, please take one. Thank you. NYM A460.

Are You A Man Who Enjoys—Skiing, tennis, dancing, dining, the beach, entertaining, quiet evenings, the arts, the country and the city? If you are fit, a non-smoker, successful, affectionate, outgoing and are ready for an even greater future, let's meet. I am slim, beautiful, successful, 32, bright and fun-loving. Note/photo. NYM P368.

Circular Logic:—Female, restless, late 30's, seeks intelligent, independent adventurer, who seeks equally intelligent, independent, passionate, eclectic, who seeks dry-humored companion, who seeks...Photo/note. NYM A461.

Sensitive, Successful North NJ Man—29, Jewish, 5'7", enjoys movies, sports, dining out. Seeks non-smoking, pretty female, 23-32, for friendship and possible romance. Photo, appreciated. NYM A462.

Third Most Eligible Bachelor—In NY, is ready to meet 'the woman'. Company president, mid 40's, tall, great shape, worldly and witty. Wishes to meet upbeat woman in early-mid 30's, 5'7" or taller, thin (my sine qua non), who appreciates romance, fun and substance. Reply with brief note/recent photo. NYM A463.

If You're Looking—For a warm, loving woman with a dash of spitfire, then look no further. This female, 22, is looking for a male, 25 or older, who enjoys good books, romantic evenings and thunderstorms. Photo/phone. NYM A464.

Attention: Ivy League Man—Are you handsome, energetic, romantic, urbane, 38-55. Love traveling, sports, fine restaurants and lots of laughing? Please write if you want a loving, emotionally supportive relationship with a pretty, slim, upbeat, east-side woman, early 40's, who is well-bred, successful, works hard, enjoys life. Photo, appreciated. NYM A465.

STRICTLY PERSONALS

Wanted: Chanel Woman—Kritzia, Armani too. You're elegant, smart, happy, quite beautiful, from Manhattan. Size 6 or 8, slim, 35-45 years. You are accustomed to the best, go first-class, have great style and taste. You are warm, very sensual with strong personality. Europe is like home to you, you appreciate good food, the arts, fine wines and antiques, weekends in the country, holidays abroad, an active social life. All you miss is the right man. No need to look any further. Write/send photo. NYM C315

Discount Is Not My Style—Generosity is. Woman who loves to laugh but never remembers a joke. Professional with doctorate, working for Fortune 100 company; 5'3", curvaceously slim. Seeks cultured male, 35-47, to share my museum memberships, gourmet cooking. Prefers non-smoker. Recent photo/note/phone. POB 1625, Gracie Sta, NYC 10028.

Me 'N You, 'N You 'N Me:—27, 5'10", blond, attractive, creative, effusive, spontaneous, irreverent woman. You: A 25-35, 6' plus man, with a sense of humor, brains, manners and a job. Send photo/phone/life story. Let's toss the dice! We might be happy together. NYM P403.

Little Flower, 5'11", 29—Female professional Christian, well-traveled, adventurous, literate, humorous, seeks little prince, 30 plus, to pursue wind, clouds, stars, friendship and more. NYM P404.

Damsel Of Your Dreams—Ready to be swept off feet by gallant white knight. 5'7", a foxy 35, honey blond, blue eyes, good figure, great legs with successful but stressful job. If you are a non-wimp, non-smoker, family-minded male who's ready to share life, romantic times, hiking, camping, lively conversation and browsing through Fredericks, then I'm yours for the rescue. Personal note and photo. NYM A496.

Winning Lotto Isn't Everything—But a winning combination is. Beautiful, blue-eyed blond, tall and slim. This Jewish woman, 27, with warmth, wit and wisdom is looking to hit the jackpot with an intelligent, tall, successful Jewish male, non-smoker, 28-35, who's genuine and sincere. Photo/note. NYM P398.

Let's Get Involved—And see what happens. I am a strong male, I'm 25 years old but you don't have to be. I'm Jewish but you don't have to be. I am an investment broker and business impressario who considers himself good-natured, creative, caring and an incurable romantic. If you read the NY Times or the Wall Street Journal you probably know of my family's company. A few of my loves are travel, theater, skiing, karate, rock climbing and most of all achievement. I'm looking for a warm-hearted, social, sexy, adventurous gal who takes as much pride in her appearance as I do. If we're a match first we'll explore NY together then the world. Let's get involved and see what happens. Bio/photo/phone. NYM A497.

Stop! Take A Chance—With a sensitive, fun-loving professional woman. P.S. I'm 31, brunette with emerald eyes...and a lot more. Photo, please. NYM A479.

Help Wanted—Growth position for male in 30's. Experience necessary. Tall, thin, attractive, NJ Jewish female with warmth, wit and brains, seeking male counterpart. Note/photo, please. NYM A480.

Formula For Happiness—Loads of hugs and humor, outdoorsy stuff and ice cream with attractive, athletic, 35-year-old NJ woman, working in NY. Nice, Jewish, non-smoking guy wanted. NYM C314.

The "Good Life" Isn't So Good—Unless it's shared. Slim, attractive, successful, grown-up female. Looking for handsome, classy, clean-cut, fit, literate, loyal and accomplished man, 38-43, who likes the finer things and knows how to laugh. Purpose: monogamous, long-term fun and love. Brooding, immature, troubled types with inability to commit, please pass me by. Photo and personal reply. NYM P399.

Athletic Professional Male—32, tall, sensitive, sincere. Seeking friendly, attractive female, 5'6"-5'11", mid 20's, for potential relationship. NYM P400.

Handsome Psychologist—40, looks much younger, sincere, introspective, down-to-earth, looking for bright, attractive woman, 20's-30's. Photo, please. NYM A498

My Dachshund Is Looking For—A playmate, and so am I. Pretty, down-to-earth camper, designer/artist, 29, Jewish female, desires sensitive, affectionate, serious yet fun Jewish male, open to taking a chance. Photo, a plus. NYM P395.

Super-Achieving, Very Handsome—Extraordinarily successful, charming, caring, Jewish real estate entrepreneur with many interests. Seeks a superior, accomplished, outstanding special beauty, 26-32, who is unusually intelligent, highly educated, classy and proud. Note/phone, photo, a must. NYM P396.

Lady In Jodhpurs Sought—By tall, good-looking, athletic professional male who wishes to meet compatible, attractive woman, who looks her best in jodhpurs or riding breeches. NYM C312.

Attractive, Long-Legged LI Lady—30. Desires marriage-minded Jewish man with charm and wit. Photo, a must. NYM C313

Sexy Brazilian Lady—Attractive, successful, young-looking 40's. Like to meet man with same attributes who likes music, animals, champagne and caviar, and is not 'into' anything. Photo, please. NYM W005.

Denim Seeks Lace—Athletic gentleman from New Jersey, seeks Jewish professional woman, 34-39, non-smoker. For playful weekends (or more) to explore the great outdoors. NYM P407.

Native Englishman Desired—Very pretty, thin, red-headed entrepreneur, 35, seeks tall, attractive gentleman, 30-40, with class and sense of humor. Photo, preferred. NYM P375.

Beautiful, Long-Haired, Elegant—Real estate professional, 36, has child. Loves travel, music, living life to fullest. Seeks sophisticated, successful, handsome, emotionally ready, witty Jewish man, to 48, for lifetime of commitment, family and romance. No smokers. NYM P376.

Unique Combination Of Old Soul—And joyous wonder - big heart, creative intelligence and dark-haired Linda Evans looks - loving, successful, classy, in 40's and in law school. Desires to meet soul mate. Note/photo. NYM P377.

Dear Mr. Manhattan Attorney—(37-45). I'm very beautiful, sophisticated, Japanese company director. If you are ready to have your family, I'll be your lover at first, then be excellent Japanese cooking wife. NYM A501.

Real Estate Entrepreneur/Sailor—Westchester, cultured, accomplished, 50, with seven-figure balance sheet. Wishes to meet lady with similar balance sheet and interest. NYM C316.

Seeking Wasp Partner—Must be at least 6', 55 plus, trim, successful, dynamic, sense of humor and truly in need of a feminine touch for shapely Manhattan lady, wise, warm, vibrant, good to look at, fun to be with. NYM A502.

Very Beautiful, Tall—Jewish, 35, mother of infant, living in Manhattan. Wants to go on with life with strong, handsome, very successful man, interested in creating family life plus one or two more babies with a warm, loving special woman who has had it all and sees family as the only thing that's real. Phone. NYM P405.

Warm Eyes, Warm Heart—Career woman, mid 30's, has given her all to her career, now interested in meeting man, 40-50, to share fun, romance, companionship and maybe a little spoiling. Pet lover and sense of humor, a must. Good conversationalist with a wide range of interests. No drugs, perferably non-smoker. If you're tall, handsome, charming and successful here's the chance to meet a very attractive, fair-haired and slim woman. Photo/phone. NYM A503.

Attractive Jewish Lady Doctor—Fun-loving, warm, sensitive, talented. Seeks compassionate, sincere, handsome professional man, 31-39. Photo/bio/phone, please. NYM W004.

Love To Laugh—Attractive, successful, brunette, 5'8", 38. Looking for an irreverent professional guy for fun and friendship and something more. NYM P406.

What Is Essential—Is invisible to the eye. Jewish beauty, 5'5", 32, who is sweet, contemplative, educated and cultured yet playful and funny - with integrity and eclectic interests. Seeks similar qualities in tall male professional, 31-42, who is enthusiastic, outgoing and willing to take a gamble to find friendship and romance. NYM P371.

6'2", Handsome, Successful—Man, 36, seeks pretty, classy woman, 25-35, to share life. Photo. NYM A474.

Attorney With Appeal—Jewish, early 30's, 5'11", fit, seeks easygoing female for permanent relationship. NYM A475.

California Redhead—Naturally good-looking, willowy designer; UCLA grad, entrepreneur, outdoorsy, great cook, now NYC single mom. Seeks warm, smart, creative professional man, 35-45, who's not intimidated by a woman's success and not afraid of a 5-year-old. Bio/note. Photo, please. NYM A481.

Down-To-Earth Queens Attorney, 40—Seeks special lady, 25-35, for love/marriage/family. No druggies/crazies/smokers. Photo/phone, a must. NYM P386.

English Jewish Male—28, wry sense of humour, engaging looks, intelligent, charming. Seeks partner in crime. NYM C302.

Objective: Baby—Beautiful, 28-year-old, model, wants right man to father and help raise our child. NYM W006.

Handsome Professional—6'1", 175, blond, blue eyes, 43, athletic, fun-loving, romantic, into sailing, theatre, dance. Seeks athletic, shapely, educated, exotic looking, brunette female, 28-34, for relationship. Note/phone/photo. NYM C319.

Bright, Sensitive, Interesting Man—37, 6'2", Jewish attorney, seeks shapely, curvaceous woman for long-lasting relationship. NYM P408.

Athletic, Handsome, Catholic—Bachelor, seeks woman, late 20's-early 30's, professional, non-smoker. Must be beautiful. To share life's adventures. Note/phone/photo. NYM P409.

Fabulous Man—Seeks dream woman. I'm 6', 42, divorced, handsome, great sense of humor, very, very successful and a genuinely nice guy. You are Jewish, blond/redhead and voluptuous, 25-35, with pizzazz and brains. Photo, a must. NYM A505.

63, Independent, Investment Banker—Deal man/promoter, bicoastal - physical fitness buff, including vigorous tennis - 6'1", moderately attractive, moderately overweight. If you're 38-45, like to travel, top tier restaurants, to be well-cared for, the sun and if you're very good-looking, dark-haired and not totally angry (a little is expected), a short note and photo would be appreciated. NYM W007.

Sexy Receptionist—Ex-model, female, 29, seeks successful male. NYM P410.

Successful Female Executive—29, seeks marriage-minded mate. NYM P411.

Professional Man—34, Manhattan, would enjoy meeting non-smoking, earthy lady with brains and looks. Photo, please. NYM A468.

Successful Tax Consultant—Handsome, 39, 5'8", bearded, sincere. Enjoys theater, travel, beaches, hot tubs and good restaurants. Seeks attractive, caring, intelligent woman. Note/photo/phone. NYM A470.

First Time Offering—Male dentist, 30, slim, funkadelic, adorable, absurd, athletic, effervescent and extremely humorous. Seeks down-to-earth, very slender, witty, unique, beautiful, non-smoking female, 24-29. Satisfaction guaranteed. Note/all photos returned. NYM A471.

Independent Man—Seeks woman. She's a tough, soft beauty with a quick mind, thin body and an eye to settling down. I'm 40, Wasp, city/country homes, successful, good-looking, tall, refined, athletic and discreet. Note/phone. NYM A472.

Englishman Wants Southern Belle—Very successful, educated, attractive and romantic, 45, blue-eyed, dark-haired, Englishman invites replies. NYM P370.

Beautiful, Sophisticated, Athletic—Jewish, 23, seeks a sincere and successful man with a zest for life. Note/phone/photo. NYM A473.

Charming, Charismatic Cuddler—29, Jewish, 5'6", slim, pretty female entrepreneur. Seeks sensitive, playful, warm professional male who's passionate about simple pleasures, laughter and chocolate chip ice cream. Photo. NYM A478.

Handsome, Jewish, Ripe—Ready, at 35, for a special, bright, sexy woman - and lots of serious fun. For Ms. Right I offer the world. So? NYM C294.

Attractive, Athletic, Professional—Jewish woman, 38. Seeks successful, sincere man, 35-50, for films, tennis, theater, travel, quiet evenings. Photo. NYM P374.

Object: Baby, Marriage—Striking, pretty, bright warm female, Wasp, 5'8", 124 lbs, 38. Seeks tall, slim, refined, MD/CEO type NYC resident, for future. Only serious answers. Photo, please. NYM A490.

Pourquoi Pas?—Very elegant, blond Frenchwoman, would like un peu de wine and song - avec toi. NYM C295.

Authentic, Transplanted Mid-Western—Professional woman, happily rooted in NYC. Seeks wise, down-to-earth man with similar background, 50 plus, established, self-aware and ready for friendship and love with warm-hearted, bright, petite partner. Can you teach me how to whistle? Bio/phone. NYM P388.

A Passion For Excellence—Male Jewish executive/investor, having drive and sensitivity, intelligence and wit. Seeking same qualities in a successful, refined, attractive, marriage-minded lady, 30-42. NYM C298.

Handsome, Athletic, Accomplished—Male Jewish attorney, looking for a slim, sexy, pretty, feminine woman (young enough to have 3 children), who enjoys fitness, cooking and romance. Only respond with photo. NYMC299.

Sincere, Sensitive, Caring—Traditional Manhattan executive, 50, with many interests. Seeks warm, loving, sensual, nonaggressive, feminine female who believes in romance, hand-holding, cuddling, home and togetherness. A meaningful response with/without photo, would be appreciated. NYM P384.

Pretty, Shapely Brunette—31, single Jewish female, singer who loves to dance. Seeks bright, sensitive, fit Jewish man for marriage and children. Note/photo/phone, please. NYM C306.

Tall, Handsome Christian—Businessman, 40, enjoys sports, theater and music. Seeks a 25-35-year-old, professional woman who is tall, slender, pretty and educated, for a long relationship. Note/photo/phone. Non-smoker. NYM P385.

If You Enjoy Winter—Or any other season, share it with a witty, good-looking, Jewish professional man, 29, warm, honest, liberal Manhattanite. Seeking a bright, professional, funny Jewish woman, under 5'7" and non-smoker. Send note/photo. NYM A487.

Classy Attractive Shapely—40's, LI/NY, seeks gentleman, 48-59, successful, caring, non-playboy, with style, wit, class. Enjoys travel, culture, arts, dining, dancing, has traditional and moral values. Commitment possible. Note, home/business phone. NYM C301

Fun-Loving Architect—30, seeks spirited lady, 26-32, to build foundation for friendship and more. We're bright, tall, slim, attractive and fit. The country's calm and the city's energy color our designs for adventure. No chimneys. Photo/phone/bio. NYM P363.

Interesting Man, 64—Seeks liberated and sexy lady, over 54, for romance. Note/phone/photo. POB 1766, NYC 10009.

Soul Mate Wanted—Very pretty Jewish female, 24, trim, green eyes, seeks honest, handsome guy, 23-29, who is truly ready for a serious growth relationship. You're a tall, successful non-smoker, who likes a wide range of things and just being close and talking. NYM C303.

I'm Funny, Creative, Good-Looking—Smart, somewhat untraditional, mid 40's. I'm looking for my female counterpart, in her 30's, for fun and romance in the present, marriage and family in the future. At no time smokers, school teachers or over-5'7"'s. NYM A488.

Very Attractive, Intelligent Lady—Late 30's, successful, adventurous, self-assured, who dreams of circling the globe with the right man and can afford to pay her own way - seeks male counterpart. Photo/phone/note. NYM P387.

Pique My Curiosity!—Fascinating, unique female corporate exec, 38, 5'9", seeks tall (6' plus) professional gentleman, 28-48 - intelligent, witty, charming, sincere, cultured, romantic, fun-loving, sophisticated, honest, sensitive, dependable, caring, affectionate, successful and believes that "full-figured is fabulous!' Bio/phone/photo, a must. C304.

New Guy In NYC—32, seeks non-Jewish gal ready for friendship, sincerity, fun, laughter, love, commitment. NYM A489.

Dynamic, Romantic Winner—Blue eyes, 6', slim, sensual professional man, 41, wants angel to share life's beauty. A fit body, an honest mind are a must. Join me in city/country joys. Photo. NYM P382.

Now That I'm Comfortable in NY—Looking for a companion - Jewish male, non-smoker, articulate, witty, successful. I'm 5'6", 32, slim, very pretty, hopelessly romantic. Photo, please. NYM A485.

Very Good-Looking Male—47 (looks much younger), 6', 170, teacher. Sensitive, athletic, creative, good sense of humour. Seeks pretty, professional, not-overweight woman who wants me. Photo, appreciated. NYM C308.

Pretty, Slim, 40—Cultured Jewish lady, seeks professional man who is looking for his one and only. NYM A492.

Hey NJ Fellas!—Attractive, independent divorcee, early 40's. Seeks mature, aggressive yet sensitive, fun-loving guy. NYM C309.

I Dare You—To make me fall in love just because you're a Jewish, honest, caring Mensch, under 50. I'm 38, sweet, attractive, blue-eyed blond. NYM A493.

Stylish, Shapely, Smart—Sincere, 5'9", career woman (39). Seeks strong, steadfast, successful man (40), with sensual good looks. For dining, shining, finer things, a.k.a. dating (remember dating?). Non-smoker. Photo/letter. NYM W001.

Can We Talk?—Petite, pretty, warm, 28, Catholic brunette - intelligent, sensitive, sincere, sense of humor. Enjoys traveling, theater, movies, music, dancing, dining. Seeks handsome, single Catholic male, 27-35, similar qualities - for friendship or relationship. NYM C297.

Iconoclastic Brunette—32, beautiful, athletic, accomplished. Non-smoker. Wants self-possessed, good-looking man for quiet, relaxed evenings. Prefer artist, writer or scientist. Note/photo. NYM A491.

'Old-Fashioned Gal'—(There still are a few of us.) Happy, busy, pretty, fun. Send bio/phone/photo if single, Jewish, secure, bright, fun, 48-60. NYM C307.

Hero Available—Tall, dark, handsome, passionate, successful and independent male, seeks tall, beautiful Christian damsel in distress. Photo. NYM P389.

Especially You!—You are a sensuous, educated, active, healthy woman, 25-35, who knows herself but still seeks to learn and do more. I'm an Italian male, 32, self-employed who fits the above specs too and is still looking for you. Tell me about you and your dreams. Photo, optional. NYM P390.

Tall, Handsome Attorney—34, bright, athletic, successful and incurably romantic, seeks the lady of his dreams. She is self-assured, smart, career-oriented, Jewish, extremely attractive and 5'4" plus. Write soon - I've been waiting far too long. Letter/phone/photo. Non-smoker, please. NYM P292.

Successful, Handsome Executive—34, witty. Likes movies, dancing, dining. Seeks voluptuous, intelligent woman, 25-40. Note/phone/photo. NYM P372.

Florida Physician, Female—26, 5'10", beautiful. Seeks successful, intelligent Jewish man, under 35, with serious intentions. Photo/bio/phone. C293.

We're Both Very Attractive—Very slim, tall and skilled in the appreciation of various of life's pleasures. We're also good people of integrity, gumption, unusual intelligence and principle and, though at times we've run with the in-crowd, we're unconventional and typically chart our own course. I'm 34, an intense, athletic, earnest, wry, piano-playing, hard-rockin' gentleman investment banker. You're 20-28, a non-smoking, possibly Asian or Hispanic lady of style, grace and femininity - and dynamite in silk with high heels. Photo/letter. NYM P373.

Pretty, Shapely Blond—39, seeks handsome single male, 35 plus, for serious relationship. I am warm, tender, loving and intelligent and desire the same in my mate. NYM A494.

Muscular, Fit, Handsome—Jewish male attorney, 39, blue eyes, a mensch. Loves travel, tennis, working out. Seeks very attractive, refined, shapely/voluptuous, warm Jewish female for sports, dining, companionship and romance. Photo/note. NYM P391.

Don't Flounder—Mermaid will tip her scales to man who transforms her into a complete woman. NYM C310

Ski Lady Wanted—28-38, pretty, fun-loving. For sensitive European Renaissance man. For ski vacations, lasting relationship. Photo/phone. NYM P392.

Tall, Handsome And Sincere—Christian professional, enjoys NYC and the outdoors. Seeks pretty, slim female with integrity, 27-35, for new adventures, a romantic relationship and commitment. Note/photo, a must. NYM P379.

Adorable, Fit, Jewish Woman, 37—Warm, honest, loving, playful, very bright, compassionate, intuitive, financially secure. Seeks man of integrity who values highly: laughter, mutual support and honest communication. NYM P380.

Successful LI Dentist—Jewish, 37, divorced with children, seeks slim, attractive woman for meaningful relationship. Photo/note/phone. NYM P381.

10 Looking For 12—Sensational beauty, warm, feminine, fascinating, seeking handsome, interesting, NYC 'waspy type' male, 45-55, highly successful to share interests in theater, music, cozy evenings. Recent photo/short bio. Phone, a must, no reply without. NYM A484.

Defy Winter—Let's make spring. Petite, pretty professional - warm, vibrant, optimistic. Seeks bright male, 40 plus, secure, sensitive, open, witty - to share love, laughter, life. Photo/note. NYM W002.

39-Year-Old MD—Eclectic interests: tennis, music, wildlife, sailing, conversation and more. Seeks very intelligent, warm and sexy, slim, very pretty woman, 26-34. I'm 5'10", 155 reasonably fit lbs. Attractive! Letter/photo, please. NYM C311.

Must Love Ice Cream—Handsome, successful, professional Manhattan man, 44, seeks warm, sophisticated, well-traveled, attractive woman. Photo is optional. NYM W003.

Successful Television Professional—35, Manhattanite. Seeks professional woman, 28-37, non-smoker, for romantic relationship. Note/phone. NYM A482.

Extraordinary Woman—Tall, dark and beautiful, high-voltage wit, warmth, sensuality and smile. In search of honesty, adventure, laughter. A real intimacy with tall, slim, powerful, accomplished man, 35-50, who thrives on passionate intensity, tenderness, elegance and physicality - values exploration, creativity, imagination and strength - and strives to make an impact on the world. NYM P378.

Lady MD Needs RX—For Valentine's blues. Attractive, athletic, 28, with good sense of self, style and humor. Seeks fun, assured, active mensch to capture heart. Phone/photo/note. NYM C292.

Attractive, Sensitive, Warm—Career-minded, sociable Jewish female, 26. Ready for meaningful relationship with mature clean-cut man, 27-34, with similar interests. Dining, dancing. Bio/recent photo, a must. Non-smoker. NYM A483.

Conservative Cantor—Seeks duet (24-30) for great arpeggio. Photo. NYM A389.

Classy, Pretty Lady—Desires Jewish MD/lawyer/businessman, 36-48. NYM C287.

ANNOUNCEMENTS

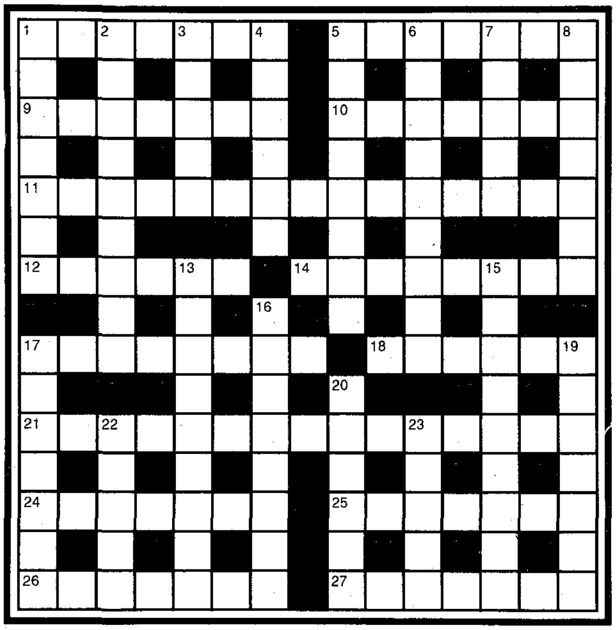
Happy Birthday Anjin-San—Present? Me/Japanese window on 2/26. Love, D.

Attorney, Age 47—Wishes to marry Robin Jill Jacobs, age 30 - one or two children desired. Looking forward to warm, touching marriage. Summers in Westhampton, winters in Vermont, travels to Marbella, London, St. Barts, Copenhagen, Egypt, Morocco, Hong Kong, Bangkok and new places. Seek small wedding catered by Tiby. Happy thirtieth birthday. RSVP.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Stone-worker has dropped off, we hear. (7)
5 Kind of tights that may get a catch? (4-3)
9 Moody response to story about duck in difficulties. (7)
10 Corruptly, I do more for money. (7)
11 Sudden disruption a bolt from the blue? (9, 6)
12 Some person assaulted in popular holiday resort. (6)
14 Treat EEC harshly, continuing in like fashion. (8)
17 Popular appeal—a march is arranged. (8)
18 Fly? Parisian is repeatedly making return trip. (6)
21 Happy even though frowned on at Crufts? (3, 4, 3, 5)
24 They are inclined to show stress. (7)
25 Label used in the plant to indicate when the bottle contents matured? (7)
26 Distinctive titles in new collection of verse about New York. (7)
27 With its help see a North sea bird on top of lighthouse. (7)



DOWN

1 King Merlin ousted in favour of a central government. (7)
2 Disturbed Asian with a broken leg admitted an inability to feel pain. (9)
3 The significance of a river in Thailand. (5)
4 One put in to superintend the Church. (6)
5 If tea-mug is crazed take this health precaution. (8)
6 Lacking initiative, the nine to five worker? (9)
7 Girl I follow around Oman. (5)
8 The others take time off after a girl appears. (7)
13 Is inanity, in a word? (9)
15 Cite extra difficulty since you need to pull it out. (9)
16 Hip seams torn apart by stress. (8)
17 An opiate culled from secret writings in the East. (7)
19 Festival to the North—or in some other direction. (7)
20 Pivot on bearing coming up against vile turbulence. (6)
22 Antigua not the place from which to obtain fertilizer. (5)
23 Saw a number ahead. (5)

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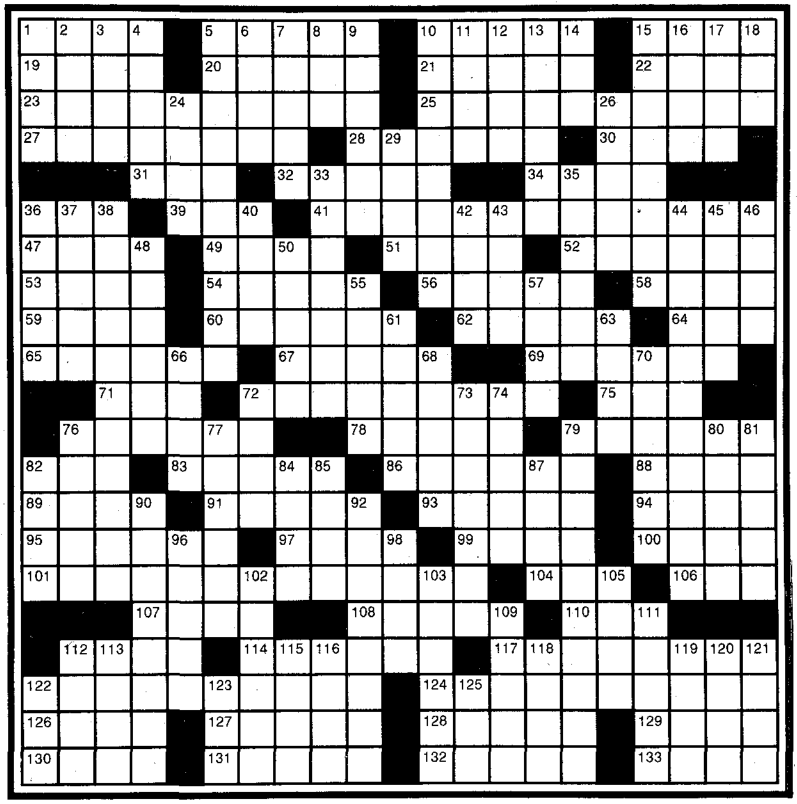
'POETIC AMOURS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Not quite closed
5 Photographer Ansel
10 Native-born Israeli
15 Palm species
19 Omar's jugful
20 Fable message
21 Was nosy
22 Selfs
23 Gabriel's love: Longfellow
25 Feramorz's love: Moore
27 Person in custody
28 "—— saw, I conquered"
30 "Grand Ole ——"
31 D.A.'s degree
32 Utah's lilies
34 Waistband
36 Pouchlike part
39 Elec. unit
41 Bess's love: Noyes
47 Spillane's "—— Jury"
49 Ultimatum word
51 Revived art style
52 Heir's concern
53 Insert cartridges
54 Closes in on
56 Comic-strip boy
58 Bobbles the ball
59 Years, to Cato
60 Acid for hides
62 Snow: Fr.
64 Up to now
65 Bouts
67 "—— Bulba"
69 Car decor
71 Charged particle
72 Silvia's love: Shakespeare
75 Sold out, on B'way
76 Minor injury
78 Skin layer
79 Equipped
82 Elongated fish
83 Composer Erik
86 Bird of prey
88 Fork feature
89 At no time: poetic
91 Jay Silverheels role
93 Kind of geometry
94 Borgia in-law
95 In —— and out the other
97 Physician's success
99 Actress Petrova
100 Campus digs
101 Ellen's love: Scott
104 CIA's forerunner
106 Abbr. in Albany
107 Martina's compatriot
108 Top rankings
110 War area of the '40s
112 Look to be
114 Wore a happy face
117 Shines up
122 Lady love of a Poe poem
124 Enid's love: Tennyson
126 Foxx
127 Absorb lessons
128 Ellipses
129 One of the Wilders
130 Chow hall
131 Like —— (probably)
132 Sheet-music sights
133 Waxed cheese

DOWN

1 Wonderstruck
2 Hepcat's jazz
3 Body sci.
4 Of the kidneys
5 Bill of Rights, e.g.
6 Kansas senator
7 Before Taurus
8 Homo sapiens
9 Vehicle for 50-Down
10 Was a pool pest
11 Saroyan's "My Name Is ——"
12 Hepatic fluid
13 Burger topping
14 Oklahoma city
15 Novice
16 Operatic prince
17 Slow-going
18 Cigarette residue
24 Arizona river
26 Ponselle and Bonheur
29 Sorority member
33 How hope springs
35 Hanging, as an anchor
36 Lapham of fiction
37 Do penance
38 Dame Partlet's love: Chaucer
40 Courtroom bargain
42 Saint's image
43 Auctioneer's "sold!"
44 Lady love of a Burns poem
45 End of a Kilmer poem
46 Hatching place
48 Newsman's boss
50 Seasonal visitor
55 Begot
57 Gaming cubes
61 Wicker worker
63 Gaelic tongue
66 ". . . was looked —— something shocking"
68 Suitcase adjunct
70 Harangued
72 Kill a bill
73 Beseech
74 Dating from birth
76 Start of advice about evil
77 Steady customer
79 Lacking oil
80 Contest form
81 Adjudges
82 Chemical suffix
84 Ruler demarcation
85 Toiletries kit
87 Progress
90 Carrottops
92 Festoon
96 Gentle as ——
98 Greek orgy cry
102 Telegraphs
103 "Dombey ——"
105 Use a swizzle stick
109 Dieter of rhyme
111 Orange or Indian
112 Ko-Ko's weapon
113 Means justifiers
115 Panache
116 Relating to flight
118 Girl-watch
119 Put some speed on
120 City of Sicily
121 Stop the flow of
122 Biceps location
123 Top of Guido's scale
125 Nobel author Andric



Solutions to last week's puzzles appear on page 134.

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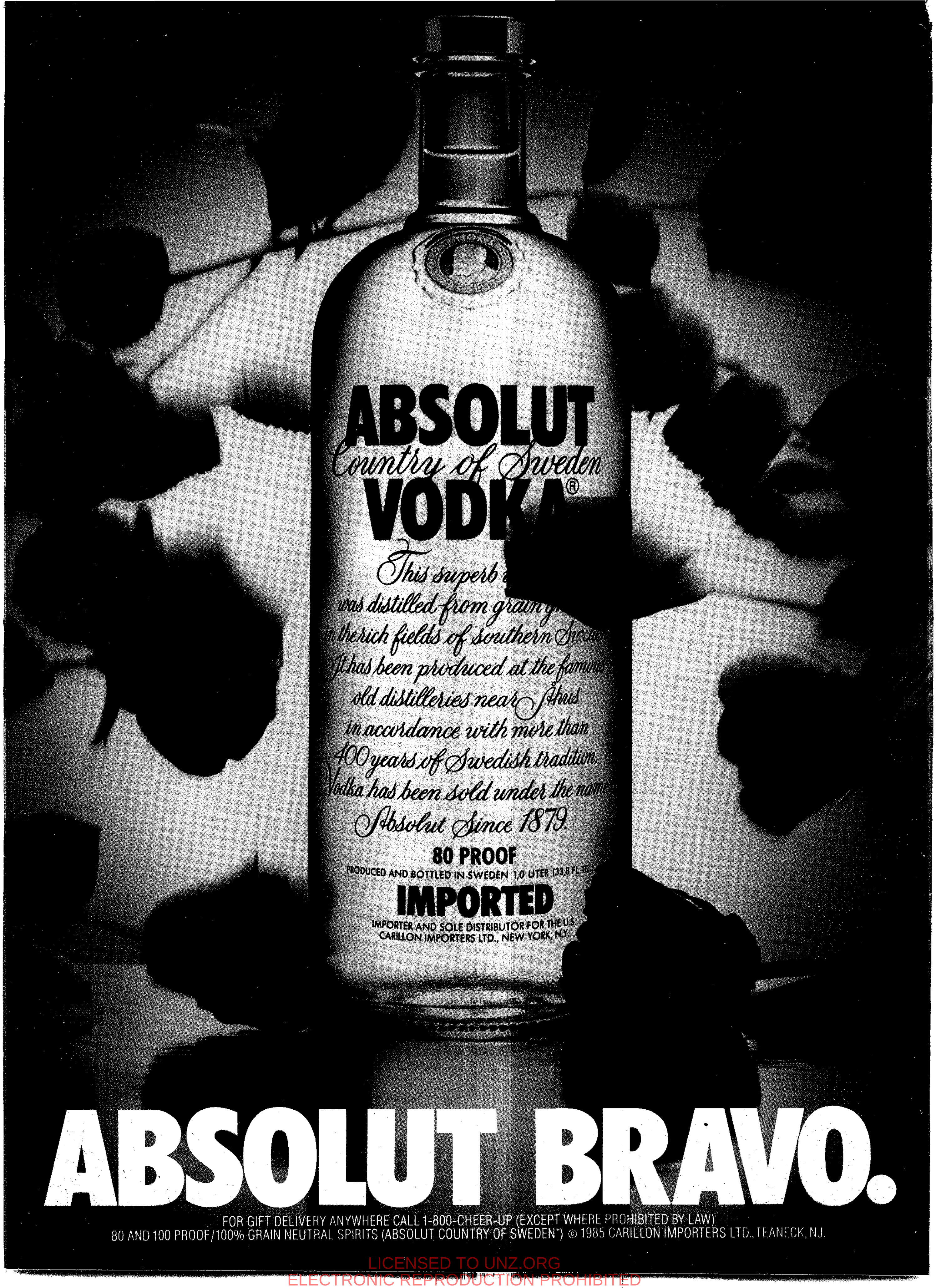
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